

discorder

magazine

APRIL
2008

free

HOT CHIP



www.discorder.ca

RYAN McMAHON
THE GREAT OUTDOORS
SHINDIG!

SWEATSHOP UNION
RAVEONETTES
THE MOUNTAINGOATS

THAT CHIPPY MAGAZINE FROM CITR 101.9FM

ADVERTISING IS NOW EVEN MORE AFFORDABLE

save 10%
on on-air ads
when you buy
an advertisement in
DISORDER
magazine

on-air ads
are as cheap as
\$10 each

for more info:
citrmgr@ams.ubc.ca
604.822.1242

CiTR
101.9 FM

THE BEST DEALS IN TOWN FOR A MEASLY 15 BUCKS.

**Anti-Social Skate Shop
and Gallery**
2425 Main St.
604-708-5678

Audiopile
2016 Commercial Dr.
604-253-7453

Beat Street Records
439 W. Hastings St.
604-683-3344

The Bike Kitchen
UBC, AMS, 6138 Student Union
Blvd.
604-822-BIKE

Buru's Angels
2535 Main St.
604-874-9773

The Eatery
3431 W. Broadway
604-738-5298

Hitz Boutique
316 W. Cordova
604-662-3334

The Kiss Store
2512 Watson St.
604-675-9972

Lucky's Comics
3972 Main St.
604-875-9858

Magpie Magazine
1319 Commercial Dr.
604-253-6666

**People's Co-op
Bookstore**
1391 Commercial Dr.
604-253-6442

Puncture Haus
2228 Broadway E.
604-708-8100

Red Cat Records
4307 Main St.
604-708-9422

**The Regional Assembly
of Text**
3934 Main St.
604-877-2247

R/X Comics
2418 Main St.
604-454-5099

Scratch Records
726 Richards St.
604-687-6355

**Slickity Jim's Chat and
Chew**
2513 Main St.
604-873-6760

Spartacus Books
319 W. Hastings
604-688-6138

Vinyl Records
319 Hastings St. West
604-488-1234



www.citr.ca/friends

**A Friends of CiTR Card scores you sweet deals
at Vancouver's finest small merchants and
supports CiTR 101.9 FM. Show it when you shop!**

Editor
NAT JAY
Art Director
COLE JOHNSTON
Production Manager
KRISTIN WARKENTIN
Copy Editors
NAT JAY
BROCK THEISEN
KRISTIN WARKENTIN
Ad Manager
CATHERINE RANA
Under Review Editor
NAT JAY
Datebook Editor

KRISTIN WARKENTIN
RIA Editor
BROCK THEISEN
Layout + Design
COLE JOHNSTON

Contributors

Karen Bourne
Julian Bowers
Lena Ross
Joel C
Bryce Dunn
Simon Foreman
Daniel Fumano
Daren Gawle
Freddie Harder
Mark Hewitt
Andy Hudson
Nat Jay
Lucy Lynch
Mireille Kho
Katie Nanton
Miné Salkin
Terris Schneider
Adam Simpkins
Brock Theisen
Stacy Thomas
Andrea Warner

Photo & Illustration

COLE JOHNSTON
JORDIE YOW

Program Guide

BRYCE DUNN
Charts
LUKE MEAT
Distribution
JAKE PIPPES

CITR Station Manager
ALISON BENJAMIN
Publisher
STUDENT RADIO SOCIETY
OF UBC

COVER DESIGN BY:
COLE JOHNSTON



APRIL

Regulars

Editor's Notes	3
Mixed Apes	4
Riff Raff	5
What the Folk?	6
The Biz	6
Textually Active	7
Film Stripped	7
Calendar + Datebook	14
Under Review	16
Real Live Action	20
Program Guide	24
CITR Charts	25

Features

Cover - Hot Chip 10

They're hot. They're chippy. They're British.

Ryan McMahon 12

A decade of music and a brand new album brings the Vancouver singer/songwriter to his roots.

The Great Outdoors 13

Vancouver's the Great Outdoors brings you inside their quirky world of music.

Shindig 18

CITR's band battle winners shoot the shit.

Q&A: Sweatshop Union 27

Giving Canadian hip hop a good rap.

There is something to be said about creativity in today's music industry. With all the whozits and whatzits the internet provides, everyone and anyone can get music out into the world. With such a level playing field, artists these days need more than mere talent; they must also have a story and an idea that makes them stand out from the crowd. Essentially, they need a business sense that pulls from both the left and right sides of the brain.

In the April issue of *Discorder*, we are highlighting artists who have got both sides covered. We ventured across the pond for our cover story to visit with one of Britain's biggest bands, Hot Chip (p.10). From the colourful photo on the cover, it is obvious that the members of the band have a handle on creativity, but they've also been a sensation around the globe with their sophisticated, body-shaking, room-filling dance music. On the other end of the musical spectrum, in our back page Q&A, Vancouver's own hip hop collective, Sweatshop Union, has made use of the artistic strength in numbers, by pulling together seven minds and delivering a socially conscious brand of rap (p.27). In *Discorder*'s local features this month, we hear from Ryan McMahon, a roots rocker whose collection of ten years worth of songs comprise his April release, and who displays innovation in his lyrics that take him beyond the realm of rock and give him the heart and soul of a true folkie (p.12). We also head outside to the Great Outdoors, a band that has made their musical quirks into a storybook, literally (p.13).

Here at the mag, we have a new member to add to Team *Discorder*. Kristin Warkentin takes over the position of Production Manager this month, and we welcome her and look forward to working alongside (from what we've seen so far) her charming humour, mature perspective and enthusiastic approach to the world of publishing. At the same time, we'd like to thank our outgoing Production Manager, Pyra Draculea, for sharing her expertise and giving years of dedication to *Discorder* and CITR. We wish her the best of luck as she takes on the world in different ways.

Until next month, I hope that you will enjoy getting to know the artists in our April issue and learning about each one's individual take on music and success as they attempt to create a place for themselves in music history.

~Nat Jay, Editor

SANCTUARY

1ST, 3RD & 5TH SATURDAY EVERY MONTH

APRIL 5

APRIL 19

MAY 3

Dis Pandemonium, Vortex & R-LeX delivering nothing but the best

Electro • Industrial • EBM
80's & 90's • New Wave
Alternative • Synth • Rock

CLUB 23 WEST

visuals by Black Dog Video

23 West Cordova / 9PM-3AM / No Cover Before 10 / Free For Students Until 11
\$5 Dressed to Kill in Black / Punk / Cyber / Industrial / Goth / Fetish / New Wave
Still only \$6 Plain Clothes Or Streetwear / 2 For 1 With Cash Receipt All Night

©DISCORDER 2007 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 8,000. Subscriptions, payable in advance, to Canadian residents are \$15 for one year, to residents of the USA are \$15 US; \$24 CDN elsewhere. Single copies are \$2 (to cover postage). Please make cheques or money orders payable to Discorder Magazine. DEADLINES: Copy deadline for the February issue is March 21st. Ad space is available until March 24th and can be booked by calling 604.822.3017 ext 3 or emailing discorder.advertising@gmail.com. Our rates are available upon request. Discorder does not accept unsolicited material, but welcomes new writers. For more info, contact editor.discorder@gmail.com. Discorder is not responsible for loss, damage, or any other injury to any submitted materials, solicited or unsolicited, including but not limited to manuscripts, artwork, photographs, compact discs, review materials, or any other submitted materials. From UBC to Langley and Squamish to Bellingham, CITR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CITR DJ line at 822.2487, our office at 822.3017, or our news and sports lines at 822.3017 ext. 2. Fax us at 822.9364, e-mail us at: citrmp@mail.ams.ubc.ca, visit our web-site at www.discorder.ca or just pick up a pen and write #233-6138 SUB Blvd., Vancouver, BC, V6T 1Z1, CANADA. If you would like Discorder Magazine in your business, email distro.discorder@gmail.com to be added to our distribution list.

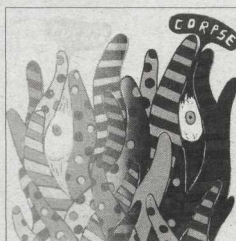
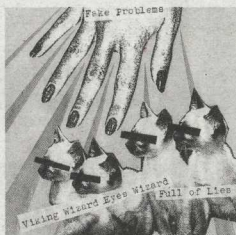
by

BRYCE DUNN

To begin, a trip in the time tunnel with Sherman and Peabody to 1982 and the land of beer and cows: Milwaukee, Wisconsin. And I don't mince words when I say this, because the members of **Die Kreuzen** gave their first EP that same name back in the day just to screw with the locals and set themselves up for what would be, I'm sure, instant ridicule. That suited them just fine however, as Die Kreuzen (whose name actually doesn't translate to or mean anything) wanted it that way. Driven by the emerging hardcore scenes in far away places like New York and San Francisco, the band got together simply to rock out and test the waters of "punk" in the Midwest. This re-issue of material from those formative years will re-introduce the lasting impression they left on bands that would follow them and give ample reason to start a circle pit. Songs like "Hate Me," "Pain" and "Don't Say Please" are fast, pissed and to-the-point, and that is the best way to describe this. While the original release is now a record collector's wet dream, find the re-issue on Barbarian Records (254 W. Gilman Madison WI USA 53703).

While the tourist town of Naples, Florida may not resemble too much of the punk rock meccas like New York, San Francisco or say, Milwaukee, natives to the area have renewed reason to champion their 'burg with the recent inclusion of **Fake Problems** to the Sunshine State stable. Not only do they share a hometown with **Hot Water Music** and **Against Me**, but Fake Problem's pseudo-country folk punk vibe takes cues from the aforementioned bands and somehow carves their own niche, and to those ears that's not such a bad thing. Take a listen to "Adam's Song," "Mutt" or "Wendy Clear," and try to stop yourself from humming sea chanteys about lost loves, making enemies of friends and other tall tales, while hoisting brews in the process. For fans of **Filthy Thieving Bastards**, **Attack In Black** or drunken nights around the campfire. OK, maybe that last one was a bit of a stretch. (Good Friends Records, no info available)

If 2007 was the year of the "Bands With Animal Names," 2008 may well be the year "Fuck" broke. I mean we've got **Holy Fuck**, **Fucked Up**, **Fuck The Facts**—shall I go on? Well **Fucked Corpse** didn't get the memo either, so here they are entering the sweepstakes and doing an admirable job of confusing me to the point where I'm not really sure how to peg their musical preferences. "Apple Meat" is almost two songs in one—like they just dog-piled guitars and keyboards on top of each other and somehow the drums kept time along with the mess. "Rising Tide" has a bit more bite to it, with more keyboards keeping the melody afloat. At the very least, they know how to catch the attention of the average listener's eye (with the hand-painted cover) and ear, and according to the reviews, there is more strangeness to come from this Ottawa based outfit. (no info available—just check their Myspace page) **D**



RIFT

FAAR

YOUNG AND SEXY

THE ARC

CD/LP OUT MAY 13

Young And Sexy return with their fourth studio album, **The Arc**. Eleven new songs that wield the rare gift of both artful experimentation and strong melodic invention.

LP is pressed on 180 gram vinyl and includes a digital download coupon.

THE RAMBLIN' AMBASSADORS
www.myspace.com/ramblinambassadors
06/16 Railway Club, Vancouver BC
06/17 Logan's, Victoria BC

IMMACULATE MACHINE
www.immaculatemachine.com
4/06 Richard's on Richards, Vancouver BC

CAROLYN MARK
www.carolynmark.com
4/05 Orange Hall, Victoria BC
4/25 Railway Club, Vancouver BC

THE BUTTLISS CHAPS
www.thebuttlisschaps.com
4/04 Biltmore Cabaret, Vancouver BC

YOUNG AND SEXY
www.youngandsexy.org
04/01 Media Club, Vancouver BC
04/12 Hoko's, Vancouver BC
05/23 Biltmore, Vancouver BC

THE PACK A.D.
www.myspace.com/thepackad
4/11 Biltmore, Vancouver BC

MINT RECORDS
www.mintrecs.com | www.myspace.com/mintrecords



Canada

Canada

Canada

Canada

Canada

Canada

Canada

Canada

Canada

Canada

Canada

WFF

What The Folk
by Terrie Schneider

THE WIND WHISTLES

Since meeting at Walk The Line's last show at the Pic, Tom Prilesky and Liza Moser have been inseparable. Along the way, they've formed a folk band, the Wind Whistles, and crafted a high-spirited debut album, *Window Sills*. Like true folk artists, their musical process is simple: in the morning, Liza brushes her teeth and starts humming, Tom whips out the guitar and joins her, Liza grabs the bass, Tom starts dinner and somewhere along the way a song is made. The band (along with a supporting cast of good friends who randomly join in here and there) are currently gearing up for a tour starting with several dates at home in B.C. and ending in venues across Europe.

discorder: *When and how did the Wind Whistles come to be?*

WW: The Wind Whistles: After backpacking across Europe in the spring of 2005, we moved in together and started doing most things together. It was inevitable that we'd start making music together in one shape or another. Don't be surprised if you see us come out with a heavier rock project in the next couple years. We make mouth techno too.

d: *Do you have anyone helping you these days, like a record label?*

WW: Nope. Everything's "do-it-yourself." We're still debating the pros and cons of being "labeled." We do happen

to be SOCAN and Music BC members and also organize a local folk festival called Beanstalk.

d: *Where can the Wind Whistles be found live in action?*

WW: We tend to think of Cafe Deux Soleils as our 'home' venue and we also like to play at the Railway Club. We have a bunch of shows coming up in and around Vancouver and then we're going on tour for six months: first with our friends the Greenbelt Collective to Winnipeg and back, then to Europe and the UK, and then across Canada starting on the East Coast.

d: *Who does the writing in the band and what do you usually sing about?*

WW: Tom wrote *Window Sills*, but since then we've started collaborating more together. The topics are a little scattered because we tell stories in our music, and every once in a while we subtly crusade for a cause we believe in. Typically we've avoided love-related songs, but that might change a little over time.

d: *Who are your major influences right now?*

WW: There is this Czech record that we recently pulled out from Tom's parents' collection that we've been pretty into



lately. They are a 70s tramp folk band called Brontosauri. There is so much music that we listen to that it's pretty hard to pick out what we are directly influenced by, but we find our friends pretty inspiring: The Burning Hell, Greenbelt and Fraser MacLean, to name a few.

d: *How has your music evolved since you first began playing music together?*

WW: Our songs have gotten shorter. We started out with a lot of material, and mostly through the process of recording our album, we've decided what songs not to play. What was left defined our best parts and narrowed down our sound.

d: *What has been your biggest challenge as a band?*

WW: Because there are essentially only two of us, problems within the band don't really come up. So, our biggest challenge is in a lack of communication with outside sources when we're, for example, working on booking a tour, or getting our album reviewed. It seems like 100 emails go out, and 5 come back. We overcome this by acknowledging the fact that a lot of DIY bands have to deal with this and we just have to persist. Every time something works out, it feels really good, so it's worth the work. **d**

THE FILM STRIPPED

by Joel



ROCKERS

The 1978 classic, *The Rockers*, started out as a documentary and a testament to the growing popularity of reggae around the world after Bob Marley and the Wailers released their hit LP *Catch a Fire*, and movie *The Harder They Come*. It ended up a fictional, Robin Hood-like tale about the "top ranking drummer in JA" and an homage to Jamaican musical culture. The storyline exists only to add moments that showcase the power of a true-to-life drummer by the name of Leroy "Horsemouth" Wallace—an artist who has played with almost every major Jamaican recording artist ever.

What is unique about this film is that it does not sugar-coat the Jamaican history of music. There is no evidence of a false front to the reggae movement; there is no use of resort artists (like when the American public was introduced to ska 15 years earlier). This movie features some of the most talented musicians of the time (or of all time), including: Burning Spear, Gregory Isaacs, Big Youth, Kiddus I, Mr. Jacob Miller and Inner Circle, Richard "Dirty Harry" Hall, the Abyssinians, Dillinger and, of course, Horsemouth.

The *Rockers* centers on Horsemouth as he moves in and out of musician circles, recording studios and record

shops trying to get together enough money to buy a motorbike in order to get a job pushing records. This aspect of the film is similar to another Jamaican classic from 1972. The Harder They Come features a group of talented artists that has to deal with the realities of a very tough Jamaican recording industry. Even mundane day-to-day hustling is accentuated by the respect—even awe—he receives from those who recognize him as the "man named Horsemouth."

Each scene is heightened by the music, which comprises one of the most amazing soundtracks in movie history, lined with reggae classics like "Steppin Razor" by Peter Tosh, "The Rockers" by Bunny Wailer and a moving live version of the Abyssinians' "Satta Massagana."

The subtleties of the film are what make it worth watching over and over again; seeing Gregory Isaacs in one scene helping "them tourist people" break into their own car and in the next scene, performing in a large open air concert. Moments like the man they call Dirty Harry yelling, "Remove Ya!" to the police after he performs a takeover by throwing a disco DJ out of the booth so that he can put on some *Rockers* music make this film truly incredible. **d**

HELP WANTED:*Discorder is seeks Under Review Editor***Responsibilities**

Select approximately a dozen new albums a month to cover in the Under Review section. These selections must be relevant to Discorder's readership, CTR and the music community at large. They must also be timely, be a mix of local, Canadian and international artists, and they must try to reflect the various genres on CTR's rotation.

Seek out and contact regular writers, as well as new ones, to cover each album.

Contact record companies and publicists to gain review copies for contributors.

Maintain relations with contacts in the music industry and uphold Discorder's professionalism and reputation when dealing with such companies. Also, branch out and contact new labels not currently covered in the magazine, especially those promoting local artists.

Ensure all contributors hand in copy and photos according to specified deadline.

Copy edit Under Review section and assist other Discorder staff with production duties as needed.

Attend monthly staff meetings.

Job entails anywhere from 20 to 30 hours a month.

Compensation:

This is a volunteer position and best suited for someone who is looking to build their resume in the field of journalism. Candidates must have strong communication skills and an excellent command of the English language. Interested applicants should forward a resume and cover letter outlining their relevant experience and qualifications, including why they would be a good fit for Discorder, to Nat Jay (Editor) at editor.discorder@gmail.com.



mixTape

giorgio moroder fears
plaid eyen
kraftwerk it's more fun to compute (busy p remix)
goblin flashing
aloe blace are you ready
aphex twin ptolomy
kate bush cloudbusting
liquid sweet harmony
pink floyd another brick in the wall (minitel rose mix)
the art of noise beat box (lady foursquare remix)
plastic little 1-800-grustlin'
le knight club holiday on ice
kylie mom (c88 remix)
anita ward ring my bell
power line double journey
auto!automatic! >>>>>>>>
fred falke love's theme
north end happy days
minnich machine get on the funk train
the clasy mustapha dance

Cole Johnston likes music too! As the Art Director for *Discorder*, he gets to show his design skill, but rarely has the chance to flex his musical muscle. So here it is, a smooth electro-disco-funk mix perfect for drawing little pictures to...

SIN CITY FETISH NIGHT PRESENTS

CARNIVAL of KINK

SATURDAY 12 APRIL

SATURDAY 26 APRIL

2nd & 4th SATURDAY OF EVERY MONTH

TWO ROOMS OF DJs AND DANCING PLUS PLAY DUNGEON

CARNIVAL JESTER, CIRCUS AND HARLEQUIN OUTFITS ENCOURAGED

HOSTED BY MR. DARK WITH DJs PANDEMONIUM BETT FORDE R-LEX THIS CRAIG ALLAN BRIANNON & GUESTS

Strict Fetish Dress Code

CLUB 23 WEST + 23 WEST CORDOVA

9PM-3AM \$9 WITH PASS \$12 WITHOUT 19+ WITH ID SINCITYFETISHNIGHT.COM

Textually Active

This Is Your Brain on Music
(Penguin)

by Andy Hudson

Wonder why piping *Furious Pig* into your ears sends a shivery, dopamine-soaked cascade of neural activity through to your cerebellum and limbic circuit? Or why kids from age two intuitively know Western scales? Daniel J. Levitin does. Now out in paperback, his bestselling *This Is Your Brain on Music* is both a primer on music cognition and an optimistic essay on how neuroscience can enhance our cultural experience of music-making.

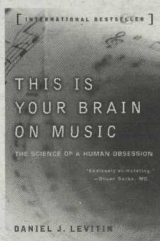
After dropping out of M.I.T. and Berklee College of Music, Levitin joined a coke-addled band, built speakers for the Grateful Dead, and engineered records for the likes of Santana. Not until his thirties did he go back to college and study cognitive psychology at Stanford, where a cadre of John Cage-loving sound engineers would design the first musician-friendly FM synthesizers. Published in Scientific American and Billboard, Levitin now chairs McGill's Laboratory for Music Perception, Cognition, Perception and Expertise.

Aimed at a popular readership, *This Is Your Brain on Music* is in line with Levitin's infectious verve for applied science. The book does include a brain map and a bibliography full of technical articles on pitch perception, memory, timing and the cerebellum, but Levitin is more keen on minds than brains. Neuroanatomy is just a platform for his inquiries into common musical experiences, like how we identify music genres or distinguish 3/8 and 6/8 time.

For example, researchers found that if we play a version of the Danube Waltz to an owl with all the fundamental notes edited out, then amplify the tones reverberating in its basilar membrane, you will hear the waltz played back from the owl's head with all its fundamental notes reconstructed. Our brains can do the same trick. Pitch perception, notes Levitin, allows composers to create auditory hallucinations like having an all-male choir build a non-existent female voice from overlapping overtones.

Why are our brains wired this way? Is it so non-musicians can come into Levitin's lab and sing Stevie Wonder songs just 4% off tempo? Why does it give us pleasure to anticipate Miles Davis' return to the coda? Aside from parallels he has found between music and language cognition, the most compelling part of *This Is Your Brain on Music* is Levitin's argument that music is not just an evolutionary hiccup, a byproduct of the need to hear hungry bears in the bushes. Music, which involves a uniquely wide range of brain functions, has given us evolutionary advantages which are proved, in part, by the sexual conquests of Mick Jagger and Led Zeppelin.

If you can find a fault with Levitin, it is in the opening chapters of the book, which cover basic musical elements like pitch and timbre. A little dry, these first chapters might have been better presented in a shorter, more textbook-like style. As they stand, these chapters meander and can be hard to follow. As for the rest, Levitin's mix of pop trivia, field report, and cultural essay makes for an engaging read that will maintain the reader's musical curiosity. **D**



WOMEN VOLUNTEERS

needed for our 24 Hour
Rape Crisis Line and Transition
House for battered women

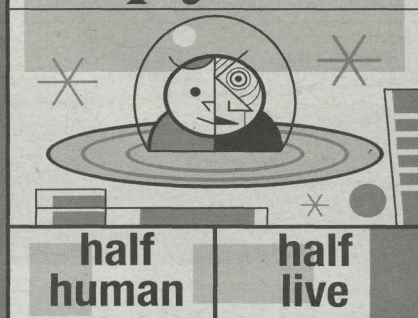
For an interview, please call

604-872-8212

Vancouver Rape Relief & Women's Shelter

www.rapere Reliefshelter.bc.ca

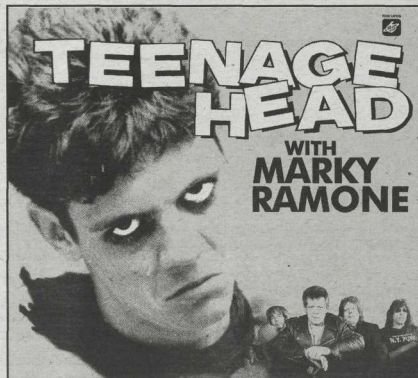
simply saucer



AVAILABLE MARCH 11

"HERE'S A BAND THAT COULD SPICE THE DNA OF SYD BARRETT AND SOFT MACHINE WITH IGGY POP AND THE VELVET UNDERGROUND, THAT COULD BRIDGE POST-PSYCHEDELIC MIND-ALTERING ELECTRONICS WITH A BUZZED PROTO-PUNK URGENCY: THE ULTIMATE GARAGE BAND" PITCHFORKMEDIA.COM

www.myspace.com/officialsimplysaucer



AVAILABLE APRIL 22

LEGENDARY HAMILTON ROCK ICONS TEENAGE HEAD WILL RELEASE THEIR FIRST NEW ALBUM IN MORE THAN A DECADE. PRODUCED BY DANIEL REY (RAMONES, WHITE ZOMBIE, MISFITS), THE ALBUM FINDS THE BAND JOINING FORCES WITH DRUMMER MARKY RAMONE, ONE OF THE BEST ROCK DRUMMERS IN THE WORLD AND FORMER TIMEKEEPER FOR THE RAMONES.

www.teenagehead.ca



SONIC UNYON

www.sonicunyon.com for more info!

SHINDIG!

BY STACY THOMAS



THE SSRIs

For answers for the SSRIs, check it out online at www.youtube.com/watch?v=9OXAdN0BhVM



FANSHAW

Please state your name, age, instrument, and position in band heirarchy.

Olivia Fetherstonhaugh, guitar/vocals and songwriter of Fanshaw.

What is your favorite venue to play in Vancouver?

I like to play smaller venues. My favourite show is still my first. I played at Chroma books with one of Chris Alsher(Chris-a-riffic)'s piano students.

What is your day job?

I'm a Community Support Worker for people with disabilities. I get paid to draw, bake and watch this one particular epslode of CSI Miami over and over.

If you could spend one night partying with any band on the planet, alive or dead, who would it be and what would you do?

A band of Kate Bush's! I would probably want to listen to her records with her, watch her movie with her, stare at her.

Who are your favorite Vancouver bands?

Kellarissa is really great. She's a very tasteful musician. Chris Alsher (Chris-a-riffic, Bible Belts) is one of my heroes. I finally saw Black Mountain and Destroyer when I was at SXSW. The girl who sings in Black Mountain has one of my favourite voices and I believe Ted

Bols (of Destroyer) to be the best keyboard player in this city, maybe even in Canada.

Where do you hang out?

I used to go and sing the entire Kate Bush catalogue at Hoko's twice a week. I'm sure the regulars have seen me sing "Wuthering Heights" 20 times.

Juicy gossip! Any inter-band hookups?

I lost my virginity to Peter Frampton.

What is the most rock n' roll thing you have ever done?

Sleep with Peter Frampton. Drink Beer.

Who is your secret crush?

David Byrne.

If you could, what year would you be reborn in and why?

1979. I could boot Tina out of Talking Heads.

Selling out with huge commercial success, or obscure, non-financially rewarding integrity?

Steven Spielberg has "Strong Hips" as his ring tone, I'm pretty sure this means that success and fame are inevitable parts of my life.



PETROLEUM BY-PRODUCTS

Please state your name, age, instrument, vice of choice, and position in band hierarchy.

Sally Jørgensen, 18 years of age, Guitar/Voice. Wigs, the taller the better. I don't believe in a hierarchy, I only believe in a monarchy. Vanessa Turner, 18, Keys, Smoke, drink, and dance hoochie cooch, Ringleader.

Robin Borowski, 20, Drums, tardiness, hierarchy is for chumps.

Aaron Summerfield, Bass and Voice, Sleep Deprivation/Meal-Skiping, I built my own pyramid.

Who is the boss of the band?

Aaron: Sally.

Sally: I've been told I am.

Vanessa: Sally's dad.

Robin: There is no boss.

What is your favourite venue to play in Vancouver?

Aaron: I like the Railway Club best so far. There are lots of comfortable places to sit, curtains on the stage and sound and lighting people who give a shit.

Robin: I really like how Richards on Richards is set up, but I have the most fun playing at the ER.

What is the most shameful thing you have done as a band?

Sally: Played a terrible show at the Secret Space in August. We were the most terrible sounding band there, and what a shame it was because we looked so damn good.

Who are your favourite Vancouver bands?

Robin: An upcoming band formerly known as Disco Ruff. They are actually very good. I recommend checking them out when they erupt. I also like Defektors.

Sally: The band formerly known as Disco Ruff, the Defektors and the Green Hour band.

Vanessa: The Defektors, Vapid, Disco Ruff, Manic Aattracts and Culture Cunt.

Aaron: I like Modern Creatures and Suspira most of all.

What is your favorite dive in Vancouver?

Vanessa: I liked the Monkey Pit while it was still around.

Who is your rock 'n' roll hero?

Aaron: None have saved me yet.

Robin: Dee Dee Ramone, & Stephen Morris

Vanessa: Divine.

Sally: Marie Antoinette. I believe she's rock 'n' roll at heart, especially with hair like hers!

Selling out with huge commercial success, or obscure, non-financially rewarding integrity?

Sally: Selling out. If there's one thing that High school has really taught me, it's that you gotta fake it 'til you make it. That's why Vanessa and I wanted to start an artificial band. 'We're artificial and superficial.'

Would you take a bullet for the band?

Sally: Ah, no.

Aaron: Nope.

Robin: No.

Vanessa: No, but I'd take a bullet for Disorder.

VANCOUVER'S
#3 NIGHTCLUB
EXPERIENCE

The
Plaza
CLUB

BEST SOUND SYSTEM
BEST MUSIC
DRINK SPECIALS

GET ON THE VIP/GUEST LIST • BOOK YOUR BIRTHDAY PARTY, FUNDRAISER. EMAIL: INFO@PLAZACLUB.NET

exclaim! #99
10TH ANNIVERSARY TOUR
TOKYO POLICE CLUB
FRIDAY MAY 16TH
ATTACK IN BLACK SMOOSH

YO! OLD SKOOL
WEDNESDAYS
4H WEINERNS 43 MINIBALLS
645 SKOOL GET HOT DIES WITH THE
FACTION SOUND CREW
DJ TANNER & DJ AREMS

993
straight
ROCKED THURSDAYS
\$4 CANADIAN
\$5 JAGER

Thursday, April 10
TRIBUTE: RAMONES & STONE TEMPLE PILOTS
RAWBONES
STTP
TICKETS: CLUBZONE.COM & AT THE DOOR

Thursday, April 17
DSK
GUILTY ABOUT GIRLS, RAT SILO
(Feat. Jordy Birch of Pure) (Ex Sons of Freedom)
TICKETS: ZULU, SCRATCH, RED CAT

Thursday, April 24
THE HIGHBALLS
LOS FURIOS, THE KARMACANIX
TICKETS: ZULU, SCRATCH, HIGHLIFE
OFFICIAL BC SKA CD RELEASE PARTY

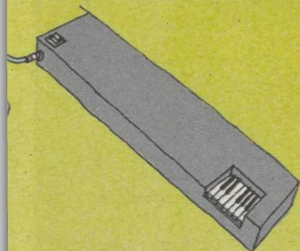
Thursday, April 24
BC/DC AC/DC TRIBUTE
THE SPITFIRES
TICKETS: CLUBZONE.COM & AT THE DOOR

APRIL
FRIDAYS
DJ NEOTERIC
ELECTRO | HOUSE | HIP HOP | RANCE | WASH-UPS
4TH DANA D
11TH BETTI FORDE
18TH WOOD N' SOO
\$5 Highballs
SATURDAYS AT THE PLAZA
Top 40 - R&B - Hip Hop - Dance
DJ TANNER
Get on the guest list at www.plazacub.net

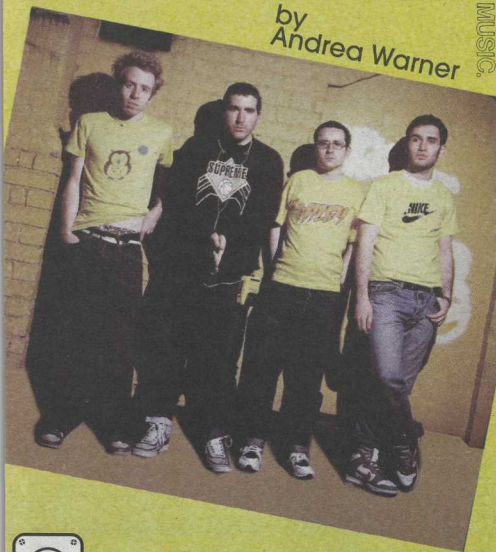
UPCOMING CONCERTS & EVENTS
APR TIFT MERRITT & SARA WATKINS - 04/11 (EARLY SHOW) | THE AVETT BROTHERS & JESSICA LEA MAYFIELD - 04/11 | AIRBOURNE - 04/19 | VANCITY HIP HOP X-FLOWION - 04/30
MAY TRIBUTE TO AC/DC, BC/DC, & THE SPITFIRES - 05/01 | VHS OR BETA - 05/03 | NORTHERN STATE, & THE TRUCKS - 05/06 | RUN G.M.C. LIONS IN THE STREET, GRASS CITY - 05/08 | TOKYO POLICE CLUB, ATTACK IN BLACK SMOOSH - 05/16 | BEYOND THE FALL, WHITEFIELD, & RALLY CAR - 05/22
THE PRESETS - 05/24 | TEENAGE HEAD - 05/29
JUN EMERGENZA BAND GRAND FINAL - 06/05 | TRIBUTE: LED ZEPPELIN & BLACK SABBATH - A WHOLE LOTTA LED & SACK BLABBATH - 06/12 | TRIBUTE: TRAGICALLY HIP & NEIL YOUNG - THE RADICALLY HIP & LIVE RUST - 06/19 | PLASTIC ACID - 06/26
BOOK YOUR BIRTHDAY PARTY, FUNDRAISER EMAIL: INFO@PLAZACLUB.NET
881 GRANVILLE STREET 604.646.0064
WWW.PLAZACLUB.NET



HOT CHIP GET OUT ONTO THE DANCE FLOOR



by
Andrea Warner



HOT CHIP TURNS TEENAGE ANGST INTO TOE-TAPPING DANCE MUSIC.

The path leading from the Beatles to Destiny's Child is like a treasure map for the minds behind the U.K.'s hottest, chippiest, most manly bust-a-move revolutionaries of the moment. The list of Hot Chip influences holds more variety than a sampler cereal pack, and listening to the band's music is akin to the best ever cram session in the evolution of rhythm. On tour to support their latest album, *Made in the Dark*, Hot Chip's sound is beat-heavy, slyly amusing and deceptively sincere. They are disciples of a simple cause: getting you sweaty on the dance floor.

Grade school chums Joe Goddard and Alexis Taylor met at the age of 12 while attending the same school in a London suburb. They shared love for music fostered a friendship that still thrives today, a refreshing trait in an industry that has so famously fractured dozens of bands in the past. On the phone, Goddard, who is in London before embarking on a North American tour, is humble, happy and still somewhat in awe of how far they've come.

As teenagers, Goddard and Taylor would hang out on Friday nights and play their acoustic guitars, singing covers of Oasis, Blur or "any band around 1994." This led to songwriting and recording on a four-track before Goddard started producing music on his computer in 1996.

"When we first began, myself and Alexis, it was very rudimentary," Goddard says. "We didn't have the capability to record lots of different layers of music or different things. We would do a little bit of electric guitar, acoustic guitar, a little bit of one old keyboard—my technology teacher at school gave me an old keyboard and we used to use that—and we would play very simple, almost folk or country music. We were playing very different music."

Goddard describes the *Mexico EP*, which was released during this period, as "quite sad and melancholy." The slow, acoustic music of that EP does little to hint at Hot Chip's future reputation as the wild dance band they are today. But one thing from those days stuck: "The band was actually called Hot Chip at that point. We made the name up on stage at one point. We started playing gigs in parks nearby the school, and then the kind of usual places small bands play, like pubs."

And the group's progression from acoustic to dance was just a part of growing up. "It's a kind of typical thing, isn't it, the teenage angst? I guess it's something to do with your personality developing. You have these melancholy ideas. I think what I feel is that we just kind of got a little tired of being melancholy all the time. We started to be inspired more by (what) groups like Destiny's Child or (artists like) Timbaland were doing. We started to find more exciting music and it influenced us to make more pop or R&B music."

Hot Chip was also expanding to include multi-instrumentalist Owen Clarke, originally providing the artwork and the creative direction for the band's self-released albums. Clarke is now credited for his guitar, his Micro Korg, Roland SH-101 and his handclaps. While Hot Chip's members were attending Cambridge and Oxford University, they managed to complete the band's lineup with Felix Martin



and Al Doyle, and following graduation, the five devoted themselves seriously to making music. Hot Chip then launched its first commercial release, *Coming On Strong*, and has been writing, touring and remixing ever since.

Though they now make a living solely from their own music, the guys from Hot Chip have learned diversify their income and have remixed over 30 songs for other acts, including Kraftwerk, M.I.A., and Rilo Kiley. "For a long time in our career, we worked juggling other jobs to make money and get by," says Goddard. "We kind of DJed to make extra money occasionally and do remixes for other artists. The record sales have slumped so dramatically in the last few years, bands need to have other ways of getting by financially—remixing, DJing, playing live. We try to balance all of those things."

The band's live shows have become a hot ticket for concert enthusiasts, and Hot Chip's been tapped to play several of the largest festivals this year (Coachella and Glastonbury for a start), and locally, the Vancouver show has been sold out for months. "What some people find exciting about it is that we're making electronic music and the way that most bands do that is by using just a laptop or having everything sequenced or controlled so it's perfectly in time. It's all controlled by a computer originally, so you get this very well-oiled, slick dance music," Goddard explains. "Whereas the way that we do it is much more organic. Like you'll see the five of us on stage just playing together, like a rock band, but making the real house music or techno or R&B. We don't do it in the same way that most people do it when they play live. That's very important to us, to be very physical on stage, playing together and to be enjoying that and having fun and really working at it rather than just having it all preprogrammed."

The energy from playing their complex songs live seems to fuel the crowd, which Goddard describes as "an electricity in the air" that happens at many a Hot Chip show. "In Lawrence, Kan., it just felt like a total party," he says. "People were just really, really going



for it, having fun. We went to Brazil and played a show [for] 20,000 people and a lot of them were really just dancing. It's a fantastic feeling when it all goes right."

The band has been touring extensively for the last several years, a major bonus for the members of Hot Chip, who have had the luxury of experiencing new cultures all over the world in places like Japan, Spain, Portugal, South America, the U.S. and even here in Canada. And while touring can be exhausting, it's an incredible perk if your band-mates are your best friends. "When you're touring on the tour bus, you have a lot of free time to spend with the people you're touring with. It's a very sociable thing to do. Obviously you get moments where you really want time alone, where you want some privacy, but most of the time it's really a happy and joyful thing," says Goddard.

And while they have worked with some of their biggest heroes (Kraftwerk, Robert Wyatt), and loved it, they don't really want to branch out and take on big names for future albums. "Most of the time, we're kind of happy working just with each other."

This might be the real key to why Hot Chip's music makes people so damn happy—the band members genuinely like each other and love what they do. There's still a bit of innocent naiveté that fills Goddard's voice as he describes Hot Chip's good fortune, and how the five men have become "kind of brothers," including all the good and bad that comes with that relationship.

"When you spend three weeks on a tour bus being with each other all the time, we end up kind of needing each other, or slightly annoying each other. But when we're apart, we really kind of miss each other," Goddard says. "When we see each other again after a break, it's really kind of joyful. We make each other laugh a lot and we enjoy each other's company. It's a strange situation because you start a band not thinking it's going to be your career. We started our band just because it was fun and exciting to us, but we didn't ever really think it would be our day job."

And what a killer day job it is. **B**



"WE WENT TO BRAZIL AND PLAYED A
SHOW [FOR] 20,000 PEOPLE"

Hot Chip play the Commodore Ballroom on April 21.

RYAN IN McMAHON

BY
MARK
LEWITT

IT MAY HAVE TAKEN WEEKS, MONTHS AND YEARS, BUT THE DAY IS FINALLY HERE FOR VANCOUVER'S OWN ROOTS ROCKER, RYAN McMAHON

On a drizzly afternoon in East Van, Ryan McMahon is jovial. His new album, *Weeks, Months, Years* is due for release April 18, and it's a day before his band kicks off a Canadian tour in its name. He draws positively, too, on the troublesome event of his band's showcase at Canadian Music Week. "It was awesome," recalls the 28-year-old troubadour before admitting, "the problem was, our manager had put together this wicked list of who's-who that were going to come out to see us, but Toronto's worst snowstorm since 1936 prevented about half of them from coming. But we'll be spending more time back there, so all is not lost. We know people are listening. You don't just have one chance to make it," McMahon pauses. "Make it... whatever that means."

In terms of creation, McMahon has already made it. This sophomore album's slick, country-tinged-rock sound masks a myriad of minor-chord bumps and bruises - heart-scraping yearning delivered with a shrewd minimalism forgotten all too often since 1970. Refreshingly, and without an ounce of self-deprecation, McMahon is the first to tell us that this time, he got it right. "It's spot on. I love it. It turned out to be exactly the record that I always wanted to make." Transcending any troublesome second-album-syndrome, *Weeks, Months, Years* is the culmination of years of growth and change, the conclusion of a creative era that dates back to his mid-teens. "I had ten years to write it, really. There are 13 tracks on it, but my first songwriting was done in 1996 and 1997. So it's over a decade of songwriting on one record. I'm glad that that's done, and I can't wait to make the next one now, because I think I really found my voice in the past year."

McMahon's musical roots are found in Ladysmith, B.C. in the 1990s, where his current bandmates Dustin Young and Mike Rogerson were peers of his. They were the older kids that first enamored him to

pick up an instrument and make some noise. It wasn't until years later, after McMahon's local outfit Citizen Strange had disbanded, that he hooked up with Young and Rogerson in Vancouver. Since 2003 they've been an integral part of his musical world, or his "lovers", as McMahon puts it, with characteristic black wit. Seriously though? "It really is a team of three. Dustin always writes his own harmonies, Mike's an amazing producer. We definitely utilize everybody's best assets."

Like a lot of artists, McMahon attracts certain labels, is placed under certain banners and - like a lot of artists - his music is somewhat misunderstood, insofar as its eclecticism goes. "A lot of people say it's straight up country, and I don't even understand that, because there's very little country music that I like," McMahon reveals. Citing Elvis Costello, Bob Dylan, Conor Oberst and Warren Zevon as major influences, all for different reasons, McMahon's love for hard mixed with soft, eccentric mixed with militant, comes through. "I'm still influenced by really simple music, which is why I like punk music. The Ramones, the Buzzcocks. And Mikey brings his whole Zeppelin thing (he loves Jimmy Page). And then Dustin and I, we infuse a lot of harmonies into it, which is where the Beatles and groups like the Odds come in."

It's not such a surprise, then, that McMahon's music is the kind that people seem to either love or hate. "I think a lot of the hipster kids, they might not get a lot of what we do, because it is a little bit of an amalgamation of a lot of different genres. I think the biggest thing is that people don't really know what to call my songs." Evidently, McMahon is proud enough of his art not to care about whatever flavour of the month the cool kids are lapping up. "We think it's good music, otherwise we wouldn't be doing it. The people who get it really get it, and the people who don't really don't. I don't think there's indifference with us. That's okay."

McMahon and the band are set to tour for basically the remainder of 2008, winning fans over "one by one," as the humble plan goes - to evolve musically through making a connection with people, not necessarily by achieving superstardom. "I don't need to play stadiums. That's not why I got into the game at all." He's quick to place high importance on a "good, solid fanbase, one that will roll with your musical punches. And also to have respect from your peers, your favorite bands and favorite artists that you look up to. Because if they get it, then you really know that you're on track."

Talk of devoted fan bases, strong Do-It-Yourself resolve and all-round down-to-earth-ness leads McMahon to another tangent, this time about the ethics (and brilliance) of Eddie Vedder, followed by a love of headstrong U.S. punk legends Fugazi. It all comes back to songs, songs, songs. "I can't stop listening to [Fugazi's] 'Waiting Room.' On the other hand I'm listening to Willie Nelson too. It's all over the map. I'm putting together iPod setlists for the van across Canada - it drives the guys crazy because one moment we'll be listening to Steve Earle - super mellow, roots, rock and roll - then all of a sudden Iggy Pop and the Stooges comes on," McMahon shrugs. "You gotta ride the music wave."

One had best believe this when he says it, too. It seems that if there's one thing you can count on McMahon and Co. for, it's embracing it all. "We had a night off in Banff, and Dustin, Mike and I went to karaoke where Dustin proceeded to get up and sing a rousing rendition of Shania Twain's 'Man I Feel Like a Woman.' As Mike put it, 'This is the greatest thing in the history of people.'"

Ryan McMahon's CD Release party is April 18 at the Media Club. **D**

INDIE
NATIONGREAT
OUTDOORSBY
DAN
FURMANO

THE GREAT OUTDOORS' ADAM NATION BRINGS A BIT OF OLD-FASHIONED CREATIVITY TO THE INDEPENDENT MUSIC SCENE.

The Great Outdoors are a Vancouver band made up of five or six or seven or maybe eight members, depending on when and where you catch them. Boundlessly creative and ambitious, they are making a name for themselves by doing things a little bit differently. They play a rootsy brand of electric folk-rock that will appeal to fans of Wilco, Neil Young and local acts like The Be Good Tanyas (whose Frazey Ford performs on the most recent Great Outdoors album).

The Great Outdoors began as a project for singer/songwriter/multi-instrumentalist Adam Nation, who released a solo album in 2000. But after that, as Nation explains, "I started to recruit people to play with me. And it was with Steve and Steve [Wegelin and Wells on drums and guitar] that we did the first tour of Ontario and Western Canada—as a three-piece." And the band has continued its evolution since then: "It was more of a collective when it started," Nation recalls, "It was pretty loose; whoever could come would come. It still goes that way a little bit — when we do shows, it could be a seven-piece, could be an eight-piece, depending on who's available."

Now Nation describes the Great Outdoors as a "community" based out of his studio space, known as East Van Eden. Nation, Wells and Wegelin are joined by Randy Forrester, RC Joseph, Jojo Darling, Shaun Brodie and Daniel Brodie to make up the eight band members credited in the liner notes of their newest album, *Food, Booze and Entertainment*. Released in 2007, the album is the band's third full-length endeavor and its second in book format; a concept that sounds confusing until you have the product in your hands. In an elaborate and inspired decision, the group chose to package the album, quite literally, as a hardcover book.

Put together in the recently closed bindery in the basement of the Vancouver Public Library, with the author and title printed on the spine and the tracklist on the back cover, the book's pages (printed on 100% post consumer waste paper) feature the liner notes, each song's lyrics and original artwork by band member Daniel Brodie. The disc is inserted into a sleeve on the inside back cover, complete with a sign-out slip that's signed and dated by the band — just like the books at your elementary school library.

The result is a book that would not look out of place on your bookshelf amidst novels, plays and volumes of poetry. According to Nation, part of the motivation for packaging their last two albums in book format is "to put a little more emphasis on the lyrics. I think that's kind of lacking in some modern music." Nation, whose background is in rock and punk bands (including his other band, the hard rock outfit known as Counter-revolutionaries), explains that he loves "playing rock and roll, but this is more singer/songwriter stuff. I love books and I love writing."

Over a glass of wine and a cigarette on the patio of a Main Street pub, Nation explains that literature has had a great influence on the music of The Great Outdoors. He notes writers like Anton Chekhov (the final song on *Food, Booze, and Entertainment* is entitled "Chekhov and I") and Henry David Thoreau, whose best-known book, *Walden*, recounts the author's experience of passing a year, from springtime to springtime, in a cottage in the woods away from society. Between its fascination with the natural world and its rich, romantic imagery it's not difficult to imagine this album as an aural accompaniment to *Walden*.

Food, Booze and Entertainment is actually the second in a planned trilogy of book albums from the Great Outdoors, with the third and final part "pretty much

finished" and set for a 2009 release. Before that however, the Great Outdoors will be making good on another cool idea: the group is releasing a series of four EPs based on the four seasons. The band's website helpfully advises you to, "Think Vivaldi, but more stoned."

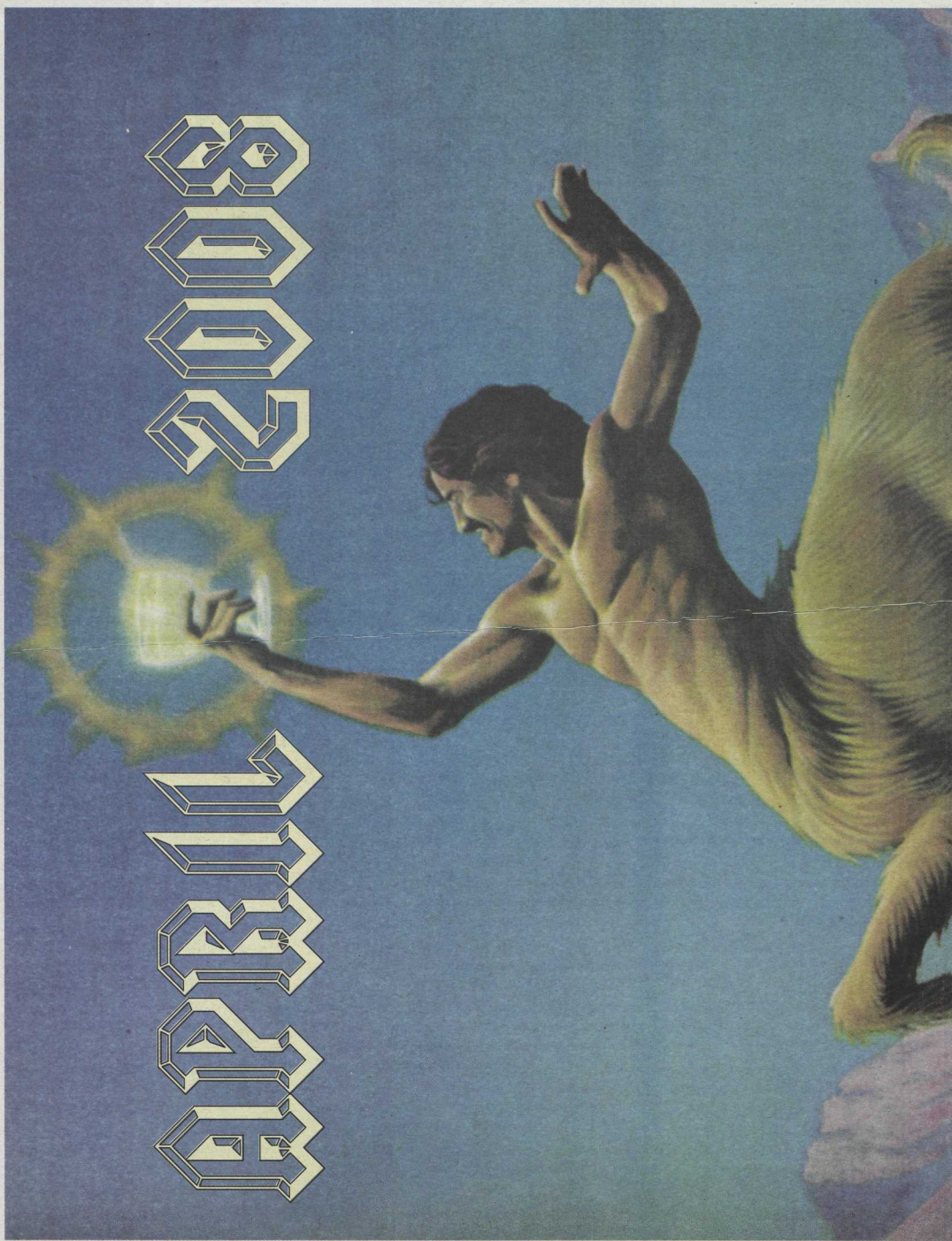
Like Thoreau and Vivaldi, The Great Outdoors are beginning with the *Spring* EP, out on April 1. *Summer* will hit the streets and beaches in July, followed, of course, by *Fall* and *Winter* later in the year. "Then, at the end of the year," explains Nation, "we'll put it all out together, maybe on double vinyl with the extra songs."

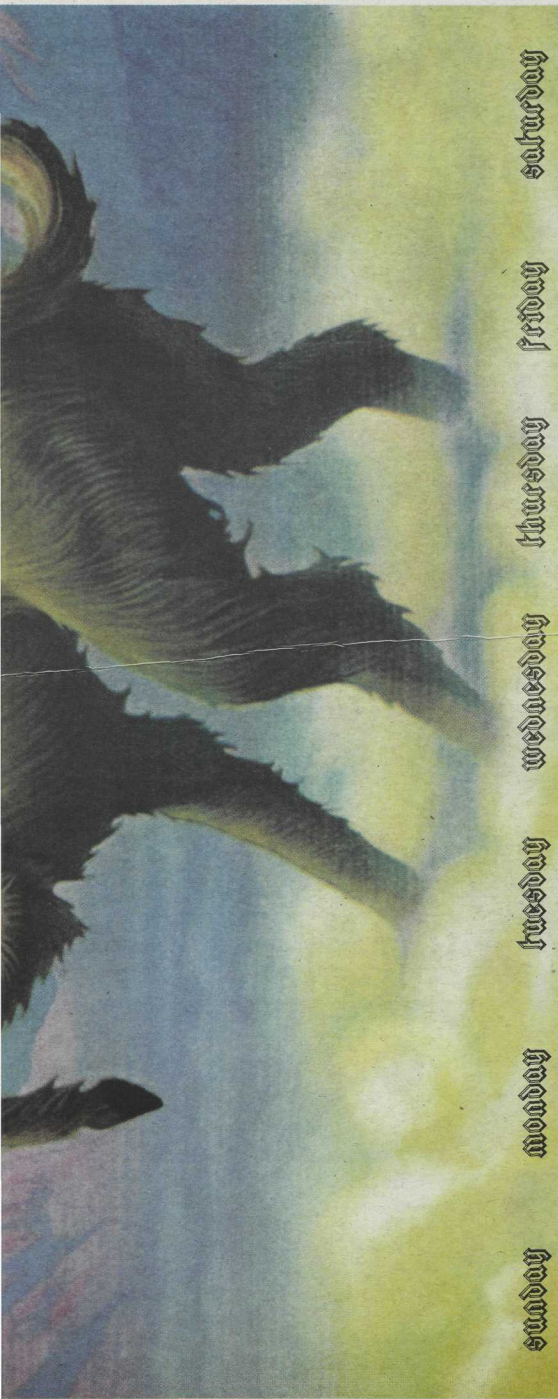
The *Spring* EP consists of three new songs, two of which were penned by Steve Wells, marking his first songwriting contributions to the Great Outdoors. The EP will be marked with a CD release party at the Fairview Pub on May 30, followed shortly by a Western Canadian tour. And while touring can be difficult without the funding and support from a label, financial backing isn't the top priority for Nation and the rest of the Great Outdoors. "There's not a label in the world that would put this out, cause it costs so much to make it," he says, referring to the book packaging of his group's last two albums. "So no one's going to do that, cause it doesn't make business sense. But I'm not a businessman, I'm an artist. And what I want to do is make art. I'm trying to do something a little bit different."

With the book trilogy and the Four Seasons series already underway, it is safe to say that Nation is succeeding in doing just that. And it is truly exciting to think about what the future might bring for the Great Outdoors, which looks to be as wide open as their name suggests. **D**

2002

THE
GREAT





sunday

monday

tuesday

wednesday

thursday

friday

saturday

8 Bad Manners w/ Los Fariats, Alternate Action @ Red Room The Wind Whistles w/ Pito Panda, Paper Machine, Steve Nelson @ Halo's	7 Miguel Migs @ The Commodore	6 Los Lobes, James Hunter @ The Centre for Performing Arts	5 Mani Khaira w/ Way To Go Einstein, Coco Love Alcorn @ The Media Club 127 Blood Red Dancers, Diminished Men @ Funhouse	4 Chromao w/ Paul Devro, Myr! Gay! Husband!, Tony X, Tyler Fedchuck @ The Commodore	3 Protest The Hero/Chiodos w/ Fall Of Troy @ Canadian Cultural Club Nat Jay, Simon Fox, The Cracking Planks @ Tress Organic Coffee House Tiff Merritt @ The Plaza	2 Pernell Reichert, Matt Jones, Pamela Keld @ Tress Organic Coffee House	1 Crop Circle, Spitting Adam, Fedwell & Shookum @ The Media Club Black Mountain w/ Ladyhawk @ The Commodore Noise and experimental Music Festival @ WVO Media Arts Centre
13 The Avert Brothers @ The Plaza	14 The Tress @ The Commodore	15 The Beautiful Girls @ Richard's On Richards	16 The Wood Brothers @ Richard's On Richards	10 Cat Power @ Vogue Theatre Paul Brant w/ Paul Davis, My! Gay! Husband!, Tony X, Tyler Fedchuck @ Prospera Centre	11 Protest The Hero/Chiodos w/ Fall Of Troy @ Canadian Cultural Club Nat Jay, Simon Fox, The Cracking Planks @ Tress Organic Coffee House Tiff Merritt @ The Plaza	4 Pernell Reichert, Matt Jones, Pamela Keld @ Tress Organic Coffee House	5 Crop Circle, Spitting Adam, Fedwell & Shookum @ The Media Club Black Mountain w/ Ladyhawk @ The Commodore Noise and experimental Music Festival @ WVO Media Arts Centre
20 The Starstides, Steve St. Pierre, Royal Thomas @ The Funhouse Nightclub	21 The Handsome Furs @ Richard's On Richards	22 Earthday Rocks Fest @ Funhouse	23 Jaharath w/ Grey Stall @ The Media Club	24 Max Ulla (Light!) @ The Astoria	25 DJ Baba Khan @ Diesel Fast-Art Gallery Talking Pictures w/ The Unsuspected @ Howlworks	26 Shelby Lynne @ Richard's On Richards	27 Nina Nastasia w/ David Karsten Daniels @ The Media Club
27 Nina Nastasia w/ David Karsten Daniels @ The Media Club	28 Chinese Elephant Kiss, D Numbers, Centaur Hearts @ Funhouse	29 Cut Copy/Black Kids w/ Mobius Band @ Richard's On Richards	30 Sarah Sloan @ Vancouver East Cultural Centre	COVER BY COLE JOHNSTON			

NICK CAVE & THE BAD SEEDS

DIG!!!

LAZARUS

DIG!!!

THE NEW ALBUM OUT 4.8

DELUXE CD PACKAGE, VINYL & DOWNLOAD
INCLUDES THE SINGLE DIG, LAZARUS, DIG!!!



www.nickcaveandthebadseeds.com

MAN MAN RABBIT HABITS

cd & vinyl available 4.8
on tour, for dates check anti.com

ANTI



www.manman.com

MR LOVE & JUSTICE

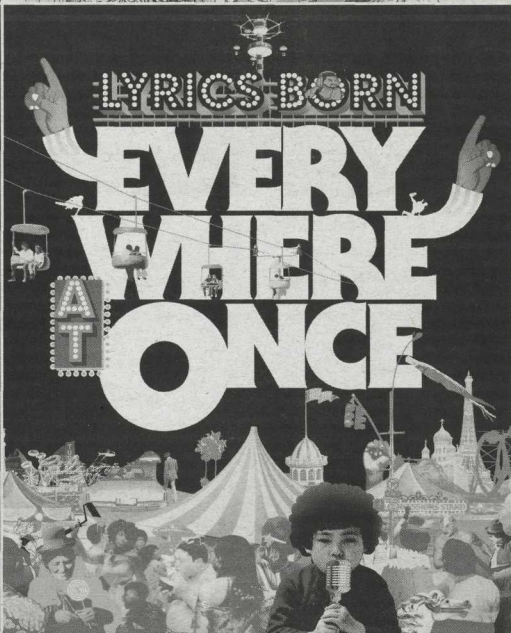
BILLY BRAGG

DELUXE CD PACKAGE also available. Contains bonus disc of the
whole album performed solo by Billy Bragg.
CD & DOWNLOAD Available 04/22



ANTI

billybragg.co.uk • anti.com



The highly anticipated all-new studio album from LYRICS BORN featuring the single
'I Like It, I Love It' Available 4.22

on tour this spring ANTI.COM / MYSPACE.COM/LYRICSBORN / YOUTUBE.COM/LYRICSBORN

FUCK YEAH



SKATEBOARDS, LONGBOARDS, SKIMBOARDS, CYCLES, CLOTHING, EXCESSORIES

P.D.'S HOT SHOP™

HOT SHOP EST. 1976 SKULL SKATES EST. 1978

2868 W. 4TH AVE AT MACDONALD ST. KITS 739-7796 SKULLSKATES.COM

REGULAR

UNDER REVIEW

COLOUR REVOLT
PLUNDER, BEG AND CURSE
(Fat Possum Records)

Plunder, Beg and Curse is fantastic. Based out of Mississippi, Colour Revolt's new album rocks out softly and sadly along a satirical seven deadly sins theme, complete with messy, blemished illustrations on the jacket cover.

The opening track sounds eerily like early Yeah Yeah Yeahs, but then gets way more hypnotic. Singer Jimmy Cajoleas croons, "I'm still swinging from the liquor tree," imitating God's image, the fall of man, and the garden of Eden, which is later described as, "a hell of a place." The album peaks at "Ageless Everywhere," a pained song about rejection and unrequited love, not to mention the absurdity of carnal, animal attraction. Ultimately depressing, this track is like an ugly version of Kevin Drew's prettyboy music, but the gritty aesthetic is completely satisfying on a different level. Altogether abysmal and dreary, *Plunder Beg and Curse* is a cycle of sin and redemption that we can't help but fall into over and over again. The album as a whole feels like a 2005 new music sampler, caught somewhere between alternative rock and indie-pop, and with surprisingly insightful lyrical sensitivity. Colour Revolt sounds much like Franz Ferdinand imitating Death Cab, but with a holier-than-thou, pretentious, never-ending quality that emphasizes the fall from grace and man's descent into a world of pain.

Miné Salkin

CRYSTAL CASTLES
CRYSTAL CASTLES
(Last Gang)

Beneath mounds of hype you'll find Crystal Castles, a Toronto duo who went from basement-party nobodies to worldwide bloggers with the click of a mouse. Since forming in 2004, the pair of electro-oriented individuals has quickly garnered quite a name for themselves, through remixes for acts such as Bloc Party, Liars and Klaxons and their own semi-ridiculous back-story - no practices, no interviews, no faces in press photos-likely attempts to hide the past of band member Claudio Palmieri (no, his name's not really Ethan Kath), who's done time in less-than-cool alt-rock groups like Kill Cheerleader and Warner-signed Die Mannequin. Now, striking while the iron's hot, Crystal Castles has released its debut full-length, which, despite the buzz, misses as often as it hits. On the down side, the self-titled record plays more like a random assortment of songs than an album, as it lacks any real cohesion and constantly shifts between obnoxious Kathleen Hanna-styled electroclash offerings and glassy, drive-by-night synth jams. On the up side, when the group sways away from the gimmicky Atari-loaded sounds of the former and sticks to the latter, it works quite well, offering dark grooves that show the group can indeed walk the walk to everyone's talk. But when you have an album that repeatedly drives you to "Skip," or even "Delete," it can make for a frustrating listen, and one not worth often repeating.

Brock Thiessen

18 April 2008

CONSTANTINES
KENSINGTON HEIGHTS
(Arts & Crafts)

Since parting ways with their south-of-the-border home at Sub Pop, Guelph's Constantines have returned to a more direct and refined sound-and one that is distinctly Canadian. Leaving behind their penchant for meandering and occasionally unconstrained arrangements that had the tendency to distract more than connect, the band has now trimmed away any excess fat from not necessarily a new sound, but one marked with precision and brevity. "Trans Canada," though placed near the beginning of the album, should serve as the centerpiece of *Kensington Heights*. Opening with an echoing and pulsing synth line, followed by a deeply immersed bass, the song feels like a drive through the expansive Canadian prairies: wide open space from north to south, with only the distant howls outside to keep one company. And this feeling of mini-battles in the broad arena is prevalent throughout the album, as though the Constantines are finally realizing their sound and purpose at the expense of a grandiose and ornamented album. At its core, *Kensington Heights* is simply a soulful and austere rock record, but its skeletal and honest approach also makes it the band's most definitive album to date.

Adam Simpkins

KENSINGTON PRAIRIE
CAPTURED IN STILL LIFE
(Annedale Records)

Hands up if you're guilty of watching *Radio Free Roscoe* or *Degrassi, The Next Generation*, two Canadian television shows aimed at the nation's teenage audience. If you are, you've probably already been charmed by Rebecca Rowan's voice and her indie group Maplewood Lane. Rowan's new solo project, Kensington Prairie, allows her to branch off, creating a full CD dedicated to showcasing the full depth of her talent. *Captured in Still Life* lends itself to on-the-road listening (think long train rides), reflecting Rowan's childhood of exploring Africa and India with her family before settling in B.C. Mixed and recorded in Langley, it's also filled with memories of childhood and love lost. On the track, "A Million Skies," addictive harmonies grab at the heartstrings (seeing the lyrics in print does it no justice, but here's a teaser: "And your eyes / they are the stars / that flicker in a million skies"). "Bluebirds" is reminiscent of catchy melodies from The Shins, but with a female songstress. A duet on "Letters That I Send" pleasantly mixes up the playlist a little (those male vocals are courtesy Rowan's husband, Nathan), but Rebecca Rowan can easily carry this disc on her vocal chords alone. And before you start thinking that this is 'just another' aspiring, melancholy singer/songwriter, take note: these are songs with hooks that play on repeat in your head when you're trying to fall asleep, but they're so far from Britney that you'll love it.

Katie Nanton

DANIEL WESLEY
SING AND DANCE
(Independent)

Daniel Wesley's new album sounds like Sublime, but without the clever melodies and punk rock. It could be the brainchild of Eddie Vedder's younger brother, if he had one, who smoked more weed and surfed more and liked jamming more on the same riff over and over. Chad Kroeger also comes to mind. Jack Johnson (a primary influence on Wesley, no doubt) once said that all he really wanted to do was make chilled-out music for barbecues. Most of us would agree that he was fairly successful in his pursuit. Wesley must be successful then too, mainstream radio hits ("Ooo Ohh") and two back-to-back sellout gigs at the Commodore aside. *Sing and Dance* is a most fitting title (certainly more so than 2006's debut *Outlaw*) - you could sing and dance to this to your heart's content, but that's about where it ends. Unlike *Outlaw*, which had a few glimmers of something interesting, *Sing and Dance* is invariably and hopelessly derivative. If you want music that moves, go and pick up a Bob Marley record. If you like vaguely soulful mainstream radio rock or chilled-out music for barbecues (and you already have every Jack Johnson album), this is for you.

Mark Hewitt

OLD MAN LUEDECKE
PROOF OF LOVE
(Black Hen Music)

A follow-up from the critically acclaimed album *Hinterland*, Old Man Luedecke's new album captures the ad lib words and feelings of the tender-hearted. Recorded in two days flat, Old Man sums up the spirit of the ages and the search for a proof of love in under three minutes on each song. Beautifully simple and stripped down, the album glosses over the beauty of the world, nature and the theme of self-determination. Lyrics like, "I've been to the bottom of fear and self-loathing but this is my home," show both the problems of introspection and the brimming optimism that things invariably get better. The track, "Send my Troubles Away" bridges the gap between rural life and death by urban streets, complimented by soft female backup singers who have that delicate sing-song quality that makes you want to stretch out on the grass on a warm summer afternoon. Songs like "Sad as a Forest" and "Johnny Has Gone for a Soldier" have the same poetic integrity as Iron and Wine, but the banjo twang adds sharp pep to an otherwise mellow sound. It's definitely the childlike honesty and simplicity that makes *Proof of Love* the quintessential, cheery kind of album you'd need on a rainy day.

Miné Salkin

JAPANDROIDS
LULLABY DEATH JAMS
(Independent)

Japandroids (JPANDRDS) are a two-piece garage band that consist of Vancouver duo Brian King and David Prowse. The two of them began recording music as a creative outlet for their post-teenage angst. Their band certainly does not resound a mature or adult-like type of angst - their tracks are so muddled together and disorganized that their sound comes off as amateurish. Although Japandroids produced their own album, as well as everything else, their sound seems to get lost in the overwhelming noise and clutter. Like No Age, another similar two piece band, Japandroids attempt to combine a number of different genres. "Darkness on the Edge of Gastown" kicks off as a heavy metal track and then transcends into a melodic, more subdued tone. While this song is the strongest on the *Lullaby Death*

Jams EP, their fusion of genres does not flow as smoothly as the tracks do on No Age's *Weirdo Rippers*. This twosome has a lot of potential and strives to create a completely new sound – a task extremely hard to accomplish in today's music industry. With practice and time devoted to forming a more cohesive identity, Japandroids has the ability to produce an extremely unique record in the near future. As its title suggests, *Lullaby Death Jams* blends hard rock together with a mellow harmony, an amalgamation that has the capability to shape a new kind of sound.

Terris Schneider

GHOST BEES

TASSEMANCY
(Youth Club Records)

Hailing from Halifax, Nova Scotia, twins Romy and Sari Lightman have banded together to form the avant-garde folk group, Ghost Bees. Their debut album, *Tassemancy*, is a collection of eerie mythical figures and spooky chronicles of ancestry. These songs emulate a sense of Nova Scotian heritage infused with a contemporary flare. These two have been compared with another folk prodigy, Joanna Newsom, due to the similarity of their carefully crafted folk tales. However, the Ghost Bees' sound is more accessible to a larger crowd than Joanna Newsom's music is: the harmonies of their voices are more enchanting and the collaboration between the two results in a unique shoegaze type of folk that forms an anomalous listening experience. The sisters express nostalgic tales in a fantastical realm, detailing the background of their birth in "Sinai," stories about the Pol Pot Regime in "Tear Tassie Ogre Heart," and a fable that begins in the kitchen of The Grandmother in 1904. The most fascinating track on the record, "Vampires of the West Coast," harmonizes to form a visual that reverberates through all of these inventive stories. Combined, these elements prove *Tassemancy* is a strong starting point for a promising band. Ghost Bees' debut album does not lack experience – it offers its listeners a new kind of folk that is both intriguing and haunting.

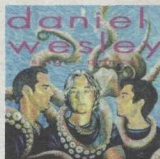
Terris Schneider

SANDRINE

DARK FADES INTO THE LIGHT
(Nettwerk)

I had a dream that Fiona Apple and Emily Haines gave birth to an Australian pop star. Then I woke up and realized I had fallen asleep to Sandrine's newly released album *Dark Fades Into the Light*. Recently picked up by an American producer, Sandrine made the move to record in the U.S. from the comforts of Down Under, where she is known among Christian pop lovers as the Laurie Partridge of the Cornerstone Family, minus the orange skin. Sandrine, her brother and her sisters grew up traveling around with their minister father in a five-piece band (called The Cornerstone Family), where she started out her musical career as an omnichordist. As the daughter of a minister, it seemed only natural for her to rebel at the age of 15, quit the band, and run away to live in a trailer. She picked up a guitar, had her heart broken a few times and released her first single in 2004 called "Trigger." While Australia had a hard time getting over her badass-Christian-girl rep and taking her seriously, she never gave up her dream of being a female pop star and continued to write and play, determined to expand her fan base and have her name recognized on a global scale. She finally came up with enough semi-decent light and fluffy love ballads inspiring listeners to "let your love shine through," and to "save your kisses for a lonely night," because "true love is beautiful... and Sunday nights, and birds in flight." But what she lacks in lyrical ability, she makes up for vocally and visually—not to mention her lullaby skills are top notch.

Lucy Lynch



THRICE (CD in stores April 15)
The Alchemy Index – Vols. III & IV: Air & Earth

Thrice's "The Alchemy Index" is a 4-part EP (concept album, written for the four key elements of Earth: Fire, Water, Earth & Air). The final 2 parts encompassing Earth & Air will be available in a double-CD, otherwise CD & 2-panel digipack.

Available now: The Alchemy Index – Vols. I & II: Fire & Water

www.thrice.net

\$14.99 or less*

TOKYO POLICE CLUB
elephant shell (CD in stores April 22)

Indie darlings, Tokyo Police Club are set to release their debut full length album "ELEPHANT SHELL." Includes "Tessellate."

IN CONCERT Exclaim Tour
May 16th – The Plaza Club

www.tokyopoliceclub.com

\$14.99 or less*

PENNYWISE
REASON TO BELIEVE (CD in stores now)

Socially charged & ready to kick some ass, Pennywise return with their new album featuring 15 punk tracks, done the Pennywise way!

www.pennywise.com

\$14.99 or less*

ASHES DIVIDE
Sleep Talking, Awake, No, Awake (CD in stores April 8)

The new project from Billy Howerdell, former guitarist/songwriter/producer of A Perfect Circle

www.myspace.com/ashesdivide

\$14.99 or less*

Text MUSIC to 32123 to get ringtones!*

(*Carrier data rates apply. Visit www.america.net for details)

give
me an
HMV gift card

music • DVD • videogames

HMV

REAL LIFE

ACTION



raveonettes photos by Freddy Harder

mountain goats photo by gerald deo

THE RAVEONETTES

The Plaza

March 8

The Raveonettes' Sune Rose Wagner and Sharin Foo have got a good thing going. Marking a territory far different than any of the other boy/girl units that are popping up faster than mushrooms during rainy season, these two bring the little white pills to the red wine party. The texture is bubblegum, without a doubt, but the flavour bouncing around in your mouth is black licorice.

And live at the Plaza, all that sound came from two waifs playing Fenders and a third pounding a snare drum and floor tom like her cheekbones depended on it. Indeed, that was the extent of the drum kit—two drums. The bass was pre-recorded, but hey, there wasn't enough room on the stage for any more cool.

Sonically, the Raveonettes possess an effortless dynamic and magical synergy that can propel three simple chords through seemingly endless peaks and valleys, and twists and turns. Though Wagner and Foo kept to their respective sides of the stage, there were times when their vocals and guitar lines were so interwoven that the sound they were creating seemed to come from one singular beautiful monstrous creature. With eyes closed you could almost see a two-headed four-armed blonde-haired brunette Danish hermaphrodite with a fetish for tragic car crashes, heartbreak, and black and white movies where things go from bad to worse. And not to mention, a lust, lust, lust for candy.

Waking from this reverie, you saw the strangest thing, stranger even than the reverb induced hallucination of horny Viking monsters—all around were people actually dancing. For real, in Vancouver, at 9:30 in the evening, in front of other people.

Freddy Harder

DRAGONETTE

+ SWEET THING

Commodore Ballroom

March 21

Watching Dragonette turned out to be a night of firsts. It was the first time I've attended a band's live show solely because of a remix, and the first time I've ever felt mildly insulted by the headliner.

Though I arrived too late to catch the first act, Piper Davis, I did witness the generic stylings of Sweet Thing: a five-piece Toronto band that plays upbeat, imitable rock rife with high-kicks and tight vests. Exuding the same polish as bands like Maroon 5, Sweet Thing played a tight set and referenced many a musical genre. They weren't unique, but the crowd loved them, and they had enough energy to entertain me for at least a little while.

Then, Dragonette took the stage. And because I had only heard their single "I Get Around" before, and because Midnight Juggernaut had remixed it, I really wasn't sure what I was getting myself into. But I was feeling optimistic. Sadly, that feeling didn't last long.

About a quarter of the way in to their fourth song, frontwoman Martina Sorbara stopped the band entirely and asked if they could start over. So they did, which was okay. But throughout the night Sorbara kept explaining, "The only time we ever did that was when we opened for Sugababes at Wembley Stadium," adding, "There must have been twice as much crowd," and "That was really embarrassing." Uh, so? What about now? Aren't you

embarrassed to have done this in front of us? I should hope so. Huffing aside, the rest of their set was marginally better. During "I Get Around" the band managed to sound a step above generic and their encore featured a cover of Wolfmother's "Woman," which sounded decent.

All night Sorbara straddled the divide between girlish vocalist and pop powerhouse, proving her vocal ability. But as a whole, the band's slick, over-produced sound created an electro-pop act worthy of the closing credits of a teen movie. Keeping in mind those credits are given to others, I suppose I have Midnight Juggernaut to thank for this outing.

Lena Ross

BOREDOMS

Crystal Ballroom, Portland, OR
March 20

For those who don't know Boredoms in their current formation, the band consists of three drummers (Yoshimi, Yojiro, Senju) and one person on various electronics and vocals (Eye). These days their music mixes drum 'n' bass, Japanese traditional, minimalism and Krautrock like Ash Ra Tempel and Neu! all at once. However, there's more to it than that.

At this particular Portland outing, the night started with a staple in the Boredoms (or Voredoms) live show: Eye playing sound triggers that light up the venue and make sounds of swirling synths, snaps and loud chords that come seeping out of the speakers and are enough to make anyone's head swim instantly. The band of drummers later kicked in with endless, phasing high-speed beats. Yoshimi occasionally sang, played keyboard and the bass pedal board, and Eye did his barrage of vocals and screaming, effects and slammed on a guitar rack-a-massive hammer dulcimer that has been upgraded from his earlier models. They kept this up for an hour and a half, with breaks few and far between. These were rather simple ideas that anyone could have come up with, but it's like the wheel: it had to be done.

So the concert was, for lack of a better word, typical. And while typical usually implies some type of norm, possibly with negative connotations, Boredoms were always unconventional, so anything that's related to them sympathetically warps as well. The typical suddenly isn't typical anymore.

This show was what we expected from Boredoms—dazzling, thrilling, gorgeous, moving and hypnotizing sounds that remind you music can still accomplish at least this. You know, typical Boredoms.

Julian Bowers

HOLY FUCK + A PLACE TO BURY STRANGERS THE CLIPS

Richard's on Richards
February 25

The first headlining show in Vancouver by trash-digging improvisers Holy Fuck had only one flaw: some rather frustrating equipment troubles, which caused some lengthy delays in the lead-up to their set. Barring that, this evening at Richard's came strikingly close to perfection—due in no small part to the opening bands.

The Clips have drawn much local praise recently, and for good reason. Many of the greatest aspects of recent indie rock and pop coalesce in these five guys and their dense, complex songs. And with all the shows they play around town, no one has an excuse for missing out.

Up next was A Place to Bury Strangers, whom some have dubbed "the noisiest band in New York." Sounding vaguely like Joy Division playing through the Jesus & Mary Chain's effects pedals, A Place To Bury Strangers shredded ears and blew minds with searing, viciously distorted songs from their self-titled debut album. The visceral music was matched by ambience: the band

eschewed any house lights, instead having the sole illumination come from stark, blurred visuals projected onto the stage. That is, until those images faded and erratic strobe lights aimed squarely at the performers further intensified their assault on the senses. It was brutally beautiful, and fucking brilliant.

If anyone had any energy left after the two stellar openers, they made sure to dance it out when Holy Fuck fired up their sundry array of gear. To fuel their seriously funky organic grooves, they employed everything from traditional drums and bass to toy keyboards to some weird thing they kept pulling filmstrip through. In between all the crescendos and releases, rhythms mutated and evolved under the careful button-pushing and knob-tweaking of Brian Borcherdt and Graham Walsh. The improvs were good, but it was the tracks off their latest release, LP, that really got bodies moving and prompted numerous high-fives between fans on the dancefloor. Folks, it just doesn't get much better than this.

Simon Foreman

THE HIVES + THE DONNAS, THE HITS

Richard's on Richards
February 22

If the Hives ruled the world, everything would be in black and white. If I ruled the world, I would make sure everyone saw the Hives play live. I went to this show with no doubt in my mind that it would be bad, and sure enough, the Hives did not fail to disappoint.

The opening band of the night was local darlings, the Hits. Known for their signature white-T-shirt-and-jeans look, the Hits also got some of their loyal fans to don their uniform for the night. And even if you don't know all of their songs, the Hits know how to rock, how to roll and how to have a good time on stage.

The Donnas were the second band to take the reins. Though I was initially not too fascinated by this band, the Donnas succeeded in showing Vancouver that girls too can be blessed by the gods of rock. They've come a long way since that timid cameo in Jawbreaker and haven't seemed to lose any steam along the way. Playing tunes from their latest album, *Bitchin'*, these girls played with confidence and proved that rock 'n' roll is not just a boys' club.

And finally, the band that knows just how awesome they really are, the Hives, took the stage. Looking sharp in their black and white striped attire, these Swedes delivered an unforgettable performance. Their over-the-top stage antics would have seemed gimmicky if any other band attempted them, but the Hives make it work because it comes naturally to them. The band pleased the audience by playing most of the songs off of their latest, *The Black and White Album*, but did not forget to include favourites from *Tyrannosaurus Hives* and *Veni Vidi Vicious*.

These finely dressed men know exactly how to put on a show; they got the girls screaming and the guys just as excited. By the end of it, I just wanted the whole thing to start over again. My personal pick for best show of the year, and it's only spring.

Marielle Kho

THE PARALLELS + TVEES, THE GREEN HOUR

The Royal Unicorn
February 22

One might be excused for thinking that the thread of commonality between the three bands tonight would be retro sounds if it wasn't for the more obvious experience of abysmal sound quality tying them together. Hands down, the audience would be hard-pressed to identify a worse venue for sound than the Royal Unicorn. Hell, the audience would be hard-pressed to understand much of what was being said onstage tonight.

Opens the Green Hour (yet again performing as a

trio, minus a bassist) managed to sidestep the sound issues by using them to their advantage, adding an extra layer of fuzz to their sound and transforming their usual acid-pop symphonettes into more of a Sunset Strip snort-rawk snarl, circa 1966. They performed an efficient (read 15-minute) set, which included two boss new songs and left punters craving more.

The TVEes were the new kids on tonight's block, and two things became immediately apparent: their bassist looks exactly like Alexei Sayle and their singer probably has the best set of pipes in town today. By this point, though, the PA was sounding more like your local ham-radio operator picking up Red Fox's ghost and anything said between numbers was up for interpretation. Despite some of their material straying into mod-by-numbers territory, the TVEes delivered a solid set of energetic beat music, which overcame much of the technical limitations.

The Parallels' retro take was considerably less idiosyncratic than the first two openers. Unfortunately, someone had to fare least favourably tonight, and it was them. Not that their performance was anything less than their status as one of Vancouver's top live draws entails, but the soundman, at this point, had lost the battle for coherency with the monitors. There came a point about halfway through the set where the band sounded like it was playing three different songs simultaneously. No mean feat, that. While the Parallels do write some top tunes and perform them with the requisite amount of verve, they'll probably be filing tonight's gig under "not our best show ever."

In all, tonight's show was one of this year's great could-have-beens and probably worth another try a few months from now—at a better venue.

Darren Gawle

THE MOUNTAIN GOATS + JEFFREY & THE JITTERS

Richard's on Richards
February 22

Dick's was absolutely jam-packed quite early in the evening, making it tough to find a spot by the time herky-jerky, Wolf Parade-esque Jeffrey & the Jitters finished off. It should have been no surprise, though—John Darnielle, under his Mountain Goats moniker, has had quite a while to build up a fervent fanbase over his 16-plus-album career. This year's *Heretic Pride*, lauded as one of the better Mountain Goats releases since Darnielle made the transition from ultra-lo-fi ditties to full-band studio compositions, was definitely part of the draw for tonight's entertainment.

With such a wide body of work for the Mountain Goats to draw from, some people couldn't help but be a tad disappointed that Darnielle neglected this or that old favourite tune of theirs. Indeed, more old selections would have been welcome, especially since one girl in the audience had on a Hospital Bombers shirt (a reference to All Hail West Texas's hilarious "The Best Death Metal Band in Denton"). But the songs that were performed were expertly executed, from the brand new "Michael Myers Resplendent" and "Autoacre" to two cuts from *The Sunset Tree*, as well as some fairly obscure material.

Stage banter was frequent and funny, hinting at deep personal problems Darnielle has struggled with in the past, but also mocking them in a way that displayed a great sense of humour about himself and the world. What's more the man was a fireball of energy, cracking wide smiles almost constantly, inviting occasional sing-alongs from the crowd and high-fiving fans in the balcony and up front. His capable backing band clearly enjoyed themselves as well, as songs alternated between warm and touching, and tongue-in-cheek.

Good cheer—and alcohol—was shared equally between the performers and the audience (Darnielle accepted a beer offered by a fan at one point), making the evening, all in all, a truly delightful time.

Simon Foreman



THE JOHN BUTLER TRIO GRAND NATIONAL TOUR



SATURDAY APRIL 12
COMMODORE BALLROOM

TICKETS ALSO AT HIGHLIFE

All info at upstreamtoronto.com

www.livenation.com

www.johnbutlertrio.com



SHELBY LYNNE
JUST A LITTLE
LOVIN'

INSPIRED
BY DUSTY
SPRINGFIELD

ON TOUR

SATURDAY APRIL 26 - RICHARD'S ON RICHARDS

EARLY SHOW: 8:00PM, SHOW: 7:00PM - TICKETS ALSO AT HIGHLIFE

straight.com



APOCALYPTICA

SATURDAY APRIL 19 - COMMODORE BALLROOM

TICKETS ALSO AT SCRAPE

www.apocalyptica.com

Live Nation and 99.3 The Fox present

Queens of the Stone Age

with special guest
MUGISON

04.30.08

Vancouver, BC

PNE Forum



THE FOX
99.3
VANCOUVER
PRESENTS
A LIVE NATION
EVENT



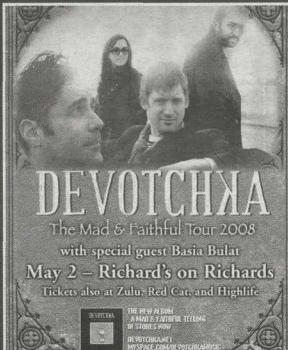
AS I LAY DYING MISERY SIGNALS AUGUST BURNS RED EVERGREEN TERRACE

APRIL 29 - CROATIAN CULTURAL CENTRE

EARLY SHOW: 8:00PM, SHOW: 8:30PM

TICKETS ALSO AT SCRAPE - ALL AGES

www.asilaydying.com | www.miserysignals.com | www.augustburnsred.com



DEVOTCHKA

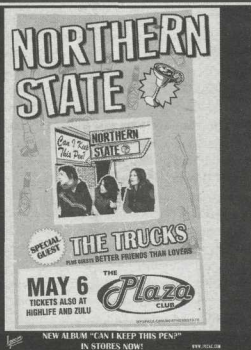
The Mad & Faithful Tour 2008

with special guest Basia Bulat

May 2 - Richard's on Richards

Tickets also at Zulu, Red Cat, and Highlife

IN THE CITY
THE NEW YORK
MUSIC SCENE
A NIGHT AT THE
MUSEUM
DEVOTCHKA
MUSICVILLE.COM/DEVOTCHKA



NORTHERN STATE

THE TRUCKS

FOR MORE BETTER FOLKIES THAN US

MAY 6

TICKETS ALSO AT HIGHLIFE AND ZULU

www.northernstate.com

NEW MERCH: CAN I KEEP HIS PEN? IN STORES NOW!



BUCK 65

THE CADENCE WEAPON
OF SCRATCH AND BASTION

MAY 7

COMMODORE BALLROOM

TICKETS ALSO AT HIGHLIFE AND ZULU



THE DIRTBOMBS

with special guest

DRY BRN

SATURDAY MAY 10
RICHARD'S ON RICHARDS

TICKETS ALSO AT ZULU, SCRATCH, AND RED CAT

COHEED AND CAMBRIA

WITH SPECIAL GUEST
BARONESS

MAY 21

COMMODORE BALLROOM

TICKETS ALSO AT ZULU

AND SCRATCH



TIFT MERRITT APRIL 11 | THE PLAZA NIGHTCLUB • PROTEST THE HERO APRIL 11 | CROATIAN CULTURAL CENTRE • THE TREWS APRIL 14 | COMMODORE BALLROOM

((CMA))

BUY AT LIVENATION.COM

ticketmaster 604-280-4444

All shows, live and recorded, subject to change without notice. A complete listing of all shows is available at www.livenation.com



THE MOST SERENE REPUBLIC



APRIL 12
THE MEDIA CLUB
TICKETS ALSO AT ZULU



KT TUNSTALL

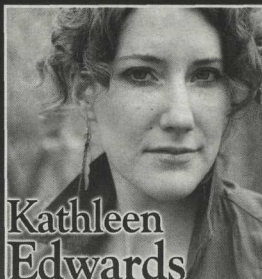
The Campfire Tour

with special guest

Paddy Casey

MAY 11
COMMODORE BALLROOM

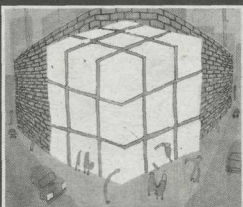
www.kttunstall.com



Kathleen Edwards

with special guest, Justin Rutledge

MAY 26
RICHARD'S ON RICHARDS
TICKETS ALSO AT HIGHLIFE AND ZULU



elbow

WITH SPECIAL GUESTS
AIR TRAFFIC

MAY 6
**ST. ANDREW'S
WESLEY CHURCH**

EARLY SHOW: DOORS 6:30 PM

TICKETS ALSO AT
HIGHLIFE AND ZULU



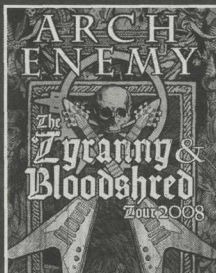
DEAD MEADOW

with special guest

Lord Yeggs

MAY 18
RICHARD'S ON RICHARDS

TICKETS ALSO AT ZULU,
SCRATCH, AND RED CAT



ARCH ENEMY

The Tyranny & Bloodshed
Zulu 2008

MAY 26
CROATIAN CULTURAL CENTRE

ALL AGES
EARLY SHOW: DOORS 6:00 PM
TICKETS ALSO AT SCRATCH



KILLSWITCH ENGAGE

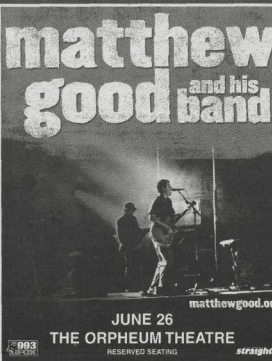
Throwdown
Zulu 2008

MAY 29
CROATIAN CULTURAL CENTRE

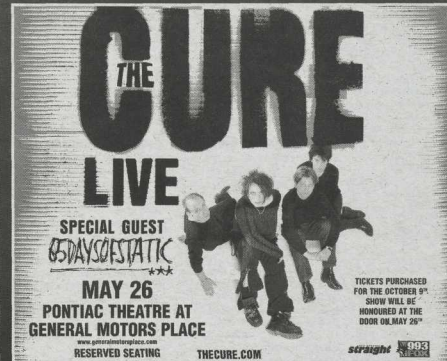
ALL AGES
EARLY SHOW: DOORS 6:00 PM
TICKETS ALSO AT SCRATCH



FRIDAY JUNE 6
PNE FORUM
GENERAL ADMISSION



JUNE 26
THE ORPHEUM THEATRE
RESERVED SEATING



MAY 26
**PONTIAC THEATRE AT
GENERAL MOTORS PLACE**
RESERVED SEATING

THE WOOD BROTHERS APRIL 16 | RICHARD'S ON RICHARDS • THE PROCLAIMERS MAY 10 | COMMODORE BALLROOM • THE KILLS MAY 14 | RICHARD'S ON RICHARDS



BUY AT **LIVENATION.COM**

ticketmaster 604-780-4444

© 2008 Live Nation. All rights reserved. Live Nation is a registered trademark of Live Nation Entertainment.

CiTR 101.9 FM PROGRAM GUIDE

You can listen to CiTR online at www.citr.ca or on the air at 101.9 FM

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6am		BBC	PACIFIC PICKIN'	BBC	BBC	BBC	BBC
7am	BBC						
8am			FILL-IN	SUBURBAN JUNGLE	END OF THE WORLD NEWS	FILL-IN	THE SATURDAY EDGE
9am	TANA RADIO	BREAKFAST WITH THE BROWNS					
10am	SHOOKSHOOKTA		THIRD TIME'S THE CHARM	POP ROCKS	SWEET AND HOT	SKA-T'S SCENIC DRIVE	
11am	KOL NODEDI	GROUND CONTROL					
12pm		ALTERNATIVE RADIO	MORNING AFTER SHOW	ANOIZE	DUNCAN'S DONUTS	THESE ARE THE BREAKS	GENERATION ANNIHILATION
1pm	THE ROCKERS SHOW		GIVE 'EM THE BOOT	THE GREEN MAJORITY	WE ALL FALL DOWN		POWERCHORD
2pm		PARTS UNKNOWN	ARTS EXPRESS	DEMOCRACY NOW	INKSTUDS	RADIO ZERO	
3pm	BLOOD ON THE SADDLE	SHAMELESS	CAREER FAST TRACK	RUMBLETONE RADIO A GO GO	CRIMES & THEASONS	NARDUAR PRESENTS	CODE BLUE
4pm	CHIPS WITH EVERYTHING	SAINT TROPEZ	WENIE'S BBQ	CANADIAN VOICES	MY SCIENCE PROJECT	NEWS 101	LEO RAMIREZ SHOW
5pm					REEL TO REAL		
6pm	QUEER FM	SOME SOUND	FLEX YOUR HEAD	AND SOMETIMES WHY	STEREOSCOPIC REDOUBT		NASHA VOLINA
7pm					EXCLUSIVE CORPSE	UBC THUNDERBIRD SPORTS	SHADOW JUGGLERS
8pm	RHYTHMSINDA	RADIO FREE GAK	SALARIO MINIMO	FOLK OASIS	LIVE FROM THUNDERBIRD RADIO HELL		SYNAPTIC SANDWICH
9pm	MONDO TRASHO		CAUGHT IN THE RED	JUICEBOX		SHAKE A TAIL FEATHER	BEATS FROM THE BASEMENT
10pm		THE JAZZ SHOW					
11pm	TRANSCENDANCE				LAUGH TRACKS		
12am		VENGEANCE IS MINE		HANS KLOSS' MISERY HOUR	RAW RADIO	I LIKE THE SCRIBBLES	
1am			AURAL TENTACLES				
2am							
3am							
4am	BBC	BBC		BBC	BBC	BBC	BBC
5am							

SUNDAY

TANA RADIO (World) 9-10am

SHOOKSHOOKTA (Talk) 10-11am

A program which targets Ethiopian people and aims at encouraging education and personal development in Canada.

KOL NODEDI (World) 11am-12pm

Beautifully smearing beats and voices emanating from all continents, corners, and voids. Solder-rattled pocketfuls of roots and gems, recalling other times, and other places, to vast crossroads on route to the unknown and the undecidable. East Asia, South Asia, Africa, The Middle East, Europe, Latin America, Guyana, Fusion. Always rhythmic, always captivating. Always crossing borders. Always transporting.

THE ROCKERS SHOW (Reggae) 12-3pm

Reggae into all styles and fashion.

BLOOD ON THE SADDLE (Rock) 3-5pm

Reel cowhills caught-in-yeer-boots country. Alternates with:

SHAMELESS (Eclectic)

Dedicated to giving any local music act in Vancouver a crack at the main stage. When not playing the PR trick, you can hear some faves you never knew you liked.

CHIPS WITH EVERYTHING (Pop) 5-6pm

British pop music from all decades. International pop. Japanese, French, Swedish, British, US, etc. 60s soundtracks and lounge. Book your jet-set holiday now!

Alternates with:

SAINT TROPEZ (Pop) 5-6pm

Welcome to St. Tropez! Playing underrated music from several decades!

QUEER FM (Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual, and

transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

RHYTHMSINDA (World) 8-9pm

Rhythmsinda features a wide range of music from India, including popular music from the 1930s to the present, classical music, semi-classical music such as Bhajans and Bhajans, and also Dawwalis, pop, and regional language numbers.

MONDO TRASHO (Eclectic) 9-10pm

The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANSCENDANCE (Dance) 10pm-12am

Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystical.

MONDAY

BREAKFAST WITH THE BROWNS (Eclectic) 8-11am

Your favourite Brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights!

GROUND CONTROL (Eclectic) 11-12pm

Fun and independent music supported by a conversational monologue of information, opinion and anecdote focussing on the here, the now, and the next week.

ALTERNATIVE RADIO (Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN (Pop) 1-3pm

Parts Unknown, an indie pop show that has been on CiTR since 1999, is like a

marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

LET'S GET BAKED (Talk) 3-4pm

Vegan baking with "rock stars" like Laura Peak, The Food Jammers, Knock Knock Ginger, The Superfantasies and more.

NATIVE SOLIDARITY NEWS (Talk) 4-5pm

A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity. We are all volunteers committed to promoting Native self-determination, culturally, economically, spiritually and otherwise. The show is self-sufficient, without government or corporate funding.

NEWS 101 (News/Talk) 5-5:30pm

Vancouver's only live, volunteer-produced student and community newsline. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent music perspective.

WINGS (Talk) 5:30-6pm

SOME SOUND (Indie/Rock) 6-7:30pm

RADIO FREE GAK (Indie rock) 7:30-9pm

THE JAZZ SHOW (Jazz) 9pm-12am

Vancouver's longest running prime time jazz program. Hosted by the ever-savvy Gavin Walker.

Features at 11pm:

Mar. 2: One of the most outstanding bands at last year's Jazz Festival was the Bad Plus. They are an acoustic piano trio with a difference. They don't play Gershwin, Porter and Kern. They play their own originals and compositions by contemporary composers like David Bowie, etc. Pianist Ethan Iverson and

company are hot!

Mar. 10: Alto and tenor saxophonist Sonni Stitt was one of the most misunderstood players in jazz. Called an imitator of Charlie Parker on alto and Lester Young on tenor, Stitt was neither but an original player who took no prisoners and was second to none. Tonight, a rare item by Stitt: "The Hard Swing."

Mar. 12: Another great exponent of the alto saxophone tonight in the person of Phil Woods. In honour of St. Patrick's Day, Mr. Woods is half-Irish (the other half is French-Canadian). This is Woods at his best with his "European Rhythm Machine." Recorded at the Montreux Jazz Festival.

Mar. 24: The gentleman who does our show's theme: Trombonist Bennie Green is our feature tonight. Mr. Green plays with tenor saxophonist Eddie Williams, the legendary pianist Sonny Clark, bassist Paul Chambers and drummer Jerry Segal, plus one tune by master pop vocalist Babes Gonzalez.

Mar. 31: Tonight, a hot driving band of players from L.A. who were not your typical West Coast cool band: These guys sound like New York tough! Trumpeter Jack Sheldon, tenor saxophone great Harold Land, legendary pianist Carl Perkins and drum genius Frank Butler all play by the swinging steady beats of Curtis Counce. One of the best jazz groups ever!

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

TUESDAY

PACIFIC PICKIN' (Folks) 6-8am

Bluegrass, old-time music, and its deriv-

atives with Arthur and the lovely Andrea Berman.

PACIFIC PICKIN' (Folks) 8-10am

FILL-IN (Eclectic) 8-9:30am

THIRD TIME'S THE CHARM (Rock) 9:30-11:30am

Open your ears and prepare for a shock!

Hear the menacing scourge that is Rock and Roll! Described thus by the most dangerous criminal:

MORNING AFTER SHOW (Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Local bands playing live on the

MORNING AFTER SESSIONS

GIVE 'EM THE BOOT (World) 1-2pm

Sample the various flavours of Italian folk music from north to south, traditional and modern. Un programma bilingue che esplora i mondo della musica folk italiana.

ARTS EXPRESS (Talk) 2-3:30pm

REEL TO REAL (Talk) 2:30-3pm

CAREER FAST TRACK (Talk) 3-3:30pm

WENIE'S BARBEQUE (Eclectic) 4:30-6pm

Tune in each week to hear Dany Wanner talk about the world of sports. I'll discuss everything from the Vancouver Canucks to the World Rock Paper Scissors Championship. Your calls are welcome and I hope you enjoy listening.

WENIE'S BARBEQUE (Eclectic) 4:30-6pm

RAW RADIO (Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the worst of punk has to offer.

SALARIO MINIMO (World) 8-10pm

The best rock in Spanish show in Canada since 2000. None of that tropical stuff here. No acetates imitations!

CAUGHT IN THE RED (Rock) 10pm-12am

Trawling the trash heap of over 50 years' worth of rock n' roll debris. Dig it!

AURAL TENTACLES (Eclectic) 12-6am

It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

WEDNESDAY

SUBURBAN JUNGLE (Eclectic) 8-10am

Live from the Jungle Room in his Top Secret Eco-Pod complex high in the Cascade Mountains, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and insanity.

POP ROCKS (Electronic) 10-11:30am

ANOIZE (Noise) 11:30am-1pm

An hour and a half of avant rock, noise, plunderphonic, psychedelic, and outsider aspects of audio. An experience for those who want to be educated and enlightened.

THE GREEN MAJORITY (Talk) 1-2pm

DEMOCRACY NOW (Talk) 2-3pm

RUMBLETONE RADIO A GO GO (Rock) 3-5pm

Primitive, fuzzed-out garage mayhem!

CANADIAN VOICES (Talk) 5-6:30pm

AND SOMETIMES WHY (Pop/Eclectic) 6:30-8pm



WINTER PRIZE PACK

Includes Tokyo Police Club's new CD *Elephant Shell* (Deluxe Edition with bonus CD), T-shirt and autographed poster.

LAST MONTH'S WINNER: ALLEN CLAYTON

WHAT IS THE RUNNING TIME OF TOKYO POLICE CLUB'S DEBUT EP, A LESSON IN CRIME? WINNERS WILL BE ANNOUNCED IN THE MAY ISSUE OF DISORDER. EMAIL YOUR ANSWER TO: CONTESTS.DISORDER@GMAIL.COM

First Wednesday of every month.
SAMSQUANCH'S HIDEAWAY
 (Eclectic) 6:30-8pm
 All-Canadian music with a focus on indie-rock/pop.
 antinabinder@hotmail.com
FOLK OASIS (Folks) 8-10pm
 Two hours of eclectic folk/roots music, with a big emphasis on our local scene. Don't own any Birkenstocks? Allergic to patchouli? C'mon in! A kunyave-free zone since 1987.
 folkieslist@gmail.com
JUICEBOX (Talk) 10-11PM
 Developing your relational and individual sexual health, expressing diversity, celebrating wholeness, and expanding pleasure at all stages. Sexuality educators Julia and Alex will quench your search for responsible, progressive sexuality over your life span!
 www.juiceboxradio.com
HANS KLOSS MISERY HOUR
 (Hans Kloss) 11pm-1am
 This is pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS (Talk) 8-10am
SWEET AND HOT (Jazz) 10-12pm
 Sweet dance music and hot jazz from the 1920s, 30s and 40s.
DUNCAN'S DONUTS (Eclectic) 12-1pm
 Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
 http://duncandonuts.wordpress.com
WE FALL ALL DOWN (Eclectic) 1-2pm
 Funk rock, indie pop, and whatever else is deemed worthy. Hosted by a closet nerd.
 www.veallfalldownradio.blogspot.ca
INK STUDIOS (Talk) 2-3pm
 Ink Studios focusses on underground and indie comix from publishers like Fantagraphics, Top Shelf, Drawn and Quarterly and more. Each week, we interview a different creator to get their unique perspective on comix and discuss their own interesting and upcoming works. No creator too big or too small to be interviewed. The talent interview ranges from the legends of alternative comix to some kid who has only put out a couple of minis, all with something new and interesting to share to the reading public.
CRIMES & REASONS (Hip Hop) 3-5pm
 crimesandreasons@gmail.com
MY SCIENCE PROJECT (Talk) 5-6pm
 Zoom a little zoom on the My Science Project rocket ship, piloted by your host, Julia, as we navigate eccentric, underappreciated, always relevant and plainly cool scientific research, technology and poetry (submissions welcome). myscienceprojectradio@yahoo.ca
PEDAL REVOLUTION (Talk) 5-6pm
 pedalrevolutionradio@gmail.com
STEREOSCOPIC REDOUT (Rock) 6-7:30pm
 Psychedelic, acid punk, freakbeat, prog

and other grotesque and socially relevant artifacts from 1955 to today, with a particular emphasis on Vancouver's freak flag with pride.
 www.myspace.com/sterEOSCOPICredout
EXQUISITE CORPSE (Experimental) 7:30-9pm
 Experimental, radio-art, sound collage, field recordings, etc.
 Recommended for the insane.
 artcorpses@yahoo.com
LIVE FROM THUNDERBIRD RADIO HELL
 (Live Music) 9-11pm
 Featuring live bands! every week performing in the comfort of the CITR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.
LAUGH TRACKS (Talk) 11pm-12am
 Laugh Tracks is a show about comedy. Kipah Nestoroff from the Jine Generation Exploitation, hosts.
 generationexploit@yahoo.com
RAW RADIO (Hip Hop) 12-2am

FRIDAY

FILL-IN (Eclectic) 8-10am
SKA-TS SCENIC DRIVE (Ska) 10am-12pm
 Canada's longest running Ska radio program. Email requests to: djska_t@hotmail.com
THESE ARE THE BREAKS (Hip Hop) 12-2pm
 Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.
 bestbreaks@xilinx.net
RADIO ZERO (Eclectic) 2:30-3pm
 We play an international mix of super-fresh weekend party jams from new-wave to foreign eclectic, indie rock, balls, booty, club rap, jake, disco, Bollywood, dancehall, and whatever else we feel like.
 www.radiozero.com
NARDWARE THE HUMAN SERVETTE PRESENTS (Nardwaz) 3:30-5pm
 Join Nardwaz the Human Serviette for an hour and a half Manhattan Club Chowder favoured entertainment. Doot doot doot doot... doot doot!
 nardwaz@nardwaz.com
NEWS 101 (Talk) 5-6pm
 Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.
 news@bcrc.ca
UBC THUNDERBIRD SPORTS (Sports) 6-10pm
SHAKE A TAIL FEATHER (Soul/R'n'B) 10-12pm
 Hit the best in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits, lost soul gems and contemporary artists recording in that classic soul style.
 I LIKE THE SCHIBBLES
 eclectic12-2am

Beats mixed with audio from old films and clips from the internet. 10% discount for callers who are certified insane. Hosted by Chris D.

SATURDAY

THE SATURDAY EDGE (Roots) 8am-12pm
 Now in its 22nd year on CITR, The Saturday edge is a personal guide to world & roots music—with African, Latin and European music in the first half followed by Celtic, blues, songwriters, Cajun and whatever else fits!
 steveedg3@mac.com
GENERATION ANNIHILATION (Punk) 12-1pm
 A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and a commentary.
 crashburn@radio4560.com
POWER CHORD (Metal) 1-3pm
 Vancouver's longest running metal show on the air. If you're into music that's slightly into the heavier/darker side of the spectrum, then you'll like Power Chord. Sonic assault provided by Metal Ron, Gerald Rattlehead and Geoff the Metal Pimp.
CODE BLUE (Roots) 3-5pm
 From backwards delta low-down slide to urban hard honks, blues, and blues roots with your hosts Jim, Andy and Paul.
 codeblue@buddy-system.org
THE LOE RAINBOW SHOW (World) 5-6pm
 The best mix of Latin American music, leonarin@canada.com
NASHA VOLNA (World) 6-7pm
 News, arts, entertainment and music for the Russian community, local and abroad.
 http://nashavolna.ca
SHADOW JUGGLERS (Dance/Electronic) 7-9pm
 The eclectic radio show Shadow Jugglers welcomes you to broaden your musical knowledge with DJs MP, Socool, Soo & guests. Shadow Jugglers hosts across musical genres including electronic and club-based music presenting genres rarely introduced into mainstream musical culture. Travel through world sounds. Respect myspace.com/shadowjugglers
SYNAPTIC SANDWICH (Dance/Electronic/Eclectic) 9-11pm
 Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated aural rhythms. If you like everything from electro/techno/trance/8bit music/retro '80s this is the show for you!
 www.synapticandwich.net
BEATS FROM THE BASEMENT (Hip Hop) 11pm-1am
 Hosted by 4-Boogie and Joelboog, promising listeners everything from the latest tracks, the classics, the rare and the obscure, current events, and the special features of peeps coming into the studio. Most importantly listeners can expect to be entertained...churc.
 klymkiw@gmail.com

CITR CHARTS!

CITR's charts reflect what has been spun on the air for 2007. Artists with stars alongside their names (*) are from this great land o' ours. Most of these platters can be found at finer (read: independent) music stores across Vancouver. If you can't find them there, give our Music Director a shout at 604-822-8733. His name is Luke. If you ask nicely, he'll tell you how to get them. To find other great campus/community radio charts check out www.earshot-online.com.

#	Artist	Title	Label
1	No Kids*	Come Into My House	Tomlab
2	Chris-A-Riffic*	Chris-A-Riffic	Independent
3	Crystal Castles*	Crystal Castles	Last Gang
4	The Ravonettes	Lust Lust Lust	Vice
5	Beach House	Devotion	CarPark
6	Fake Shark, Real Zombie*	Zebra Zebra	Independent
7	Sudden Infant Dance Syndrome*	2 many Babes	Melodyia
8	MGMT	Oracular Spectacular	Columbia
9	Plants And Animals*	Parc Avenue	Secret City
10	Forest City Lovers*	Haunting Moon Sinking	Out of This Spark
11	The Superlantics*	Choose Your Destination	Independent
12	Dirthombs	We Have You Surrounded	In The Red
13	Destroyer*	Trouble In Dreams	Merge
14	Atlas Sound	Let The Blind Lead Those...	Kranky
15	Various*	Love and Circuits...	Cardboard
16	DJ Co-Op*	Co-Operation Version 4.0: AYO, Technology	Independent
17	Thee Silver Mt Zion Memorial..*	13 Blues For Thirteen Moons	Constellation
18	The Breeders	Mountain Battles	4AD
19	The D'Urbervilles*	We Are The Hunters	Out Of This Spark
20	M.I.A.	Paper Planes	XL
21	Vashti Bunyan	Some Things Just Stick In Your Mind...	Dicristina Stair...
22	Black Mountain*	In The Future	JagJagwar/Scratch
23	Bison*	Earthbound	Forest
24	Danava	Unoun	Kemado
25	The Better Beatles	Mercy Beat	Hook Or Crook
26	Adam Green	Sixes And Sevens	Rough Trade
27	Goldfrapp	Seventh Tree	Mute
28	Jason Collett*	Here's To Being Here	Arts & Crafts
29	Tuxedo Moon	Vapour Trails	Crammed Discs
30	Ladyhawk*	Shots	JagJagwar
31	Flowers Forever	Flowers Forever	Team Love
32	Nilhilist Spasm band*	Live @ The Western Front	Independent
33	Fink	Distance and Time	Ninja Tune
34	Chris Walla	Field Manual	Barsuk
35	The Creospy Creeps	Last To Leave	Green Door
36	Vampire Weekend	Vampire Weekend	XL
37	Sons And Daughters	This Gift	Domino
38	The Penguins*	Had To Be	Independent
39	Times New Viking	Rip It Off	Matador
40	C'Mon*	Bottled Lightning Of An All Time High	Independent
41	Bon Iver	For Emma, Forever Ago	JagJagwar
42	Collections Of Colonies Of Bees	Birds	Radium
43	Orcilim	Annnwn	Hydra Head
44	A Faulty Chromosome	as an ex-anorexic six sick's ext...	Independent
45	Chris Walla	Field Manual	Barsuk
46	Xiu Xiu	Women As Lovers	Kill Rock Stars
47	British Sea Power	Who You Like Rock Music?	Rough Trade
48	Growing	Lateral	The Social Registry
49	The Sword	Gods Of The Earth	Kemado
50	Sam Shalabi*	Eid	Alien 8

Why LiveMusicVancouver?

Show listings you won't find anywhere else
Artist profiles & audio samples just a click away
Calendars and maps to over 600 local venues
Show archives easily searchable by artist, date, venue, or promoter

Rosters, bios, web links and contact info for hundreds of local bands, choirs & other ensembles

Hundreds of profiles for local music-related businesses

Easy access to show listing via *your cell phone*

Updated continuously by thousands of users
just like YOU



Take Action Now

www.studentsforafreetibet.org

www.beijingwideopen.org

www.sftcanada.wordpress.com

Educate and Empower Yourself with these sites:

Tibet Information Network - tibetinfo.org

Tibetan Government in Exile - tibet.com

Tibet Justice Centre - tibetjustice.org

Human Rights in China - hrchina.org

Greg Fraser, former lead guitarist and songwriter of the legendary 80s Canadian metal band **BRIGHTON ROCK** has teamed up with former **BR** bassist Stevie Skreebs to carry on where they left off - 80s party hearty metal full of big choruses, hooks, harmonies, and no apologies for having a good time.

Debut CD includes "Jackhammer"
mixed by Beau Hill (Ratt, Warrant)

If you have been missing great melodic hard rock, then look no further...
HeavyMetalResource.com

A must own release! - Metal-Rules.com

Nominated for "Debut Album of the Year" - MelodicRock.com



WE SHIP SAME DAY AIR MAIL!

\$12 (\$15 Europe) postage paid

Ralph Alfonso, Bongo Beat, Box 93627, Vancouver, BC, V6E 4L7

PAYPAL: ralph@bongobeat.com

It's Cool to be Cool, but it Rocks to Rock.

Your actions can save lives



SWEATSHOP UNION

by
Nat Jay

REGULAR

In 2001, far far away from New York where hip hop culture was born, seven Vancouverites got together to form Sweatshop Union, a collective of hip hop artists made up of four local acts: Dirty Circus, Innocent Bystanders, Pigeon Hole and solo act Kyprios. The initial goal was to pool financial resources to create a compilation and get their music out to the fans. Little did they know that in the next few years they would sell tens of thousands of albums worldwide and open for acts like the Black Eyed Peas and Swollen Members. Now on the verge of releasing their fourth album, expected this Summer, a couple guys from the two-time juno-nominated Sweatshop Union, Kyprios and Mos Easley, sat down to talk about their careers so far, their thoughts on the current industry and their hopes for what's ahead.

D Vancouver is about as far removed as it can be from where hip hop originates. How did seven Canadian guys get into hip hop and really connect with it as a genre?

Mos: How we got into it definitely varies individually. For me it was mostly by accident. I was in Germany when I first got into hip hop—I went straight from listening to Queen and Phil Collins to the Chronic and Ice-T and Body Count and other hardcore rap, and I can't really explain how that happened. My cousins listened to it when I was little, but I thought it was stupid—I just didn't get it. Then when I was about twelve, it took on a whole other meaning.

Kyp: In the early 90s, there was some exciting underground shit coming out of New York and Los Angeles, and it hadn't quite permeated the pop culture. You had to seek stuff out in order to find it: certain DJs, certain radio shows, certain people that had records. Back then, when that music came out and you got it, it was sacred and it was special, because not everyone had access to it and not everyone knew about it. But you'd find a common love and camaraderie between people who did have it, and that's what brought the seven of us together.

D Living in Vancouver, was it difficult to find artists to look up to as mentors?

Kyp: Vancouver had some really dope MCs. When I really got into hip hop at about 16, I met (the guys) from a group called Q Continuum, who were freestyling outside a pizza joint on Robson, and I was really into freestyling and rapping. Then I knew the Rascalz and another group from Victoria, so for me there was a scene in Vancouver and people that I looked up to and respected. But was it built in? Was there a foundation of people coming to check for Vancouver shows? No, not at all.

D Sweatshop Union is comprised of four separate entities. How did the idea develop from when you first got together?

Kyp: It was a way of pulling resources together to make a compilation and get music out there and then it ended up being this thing where people wanted to see it live, and it became bigger than we thought.

Mos: We put out the first version of the record on our own and we hoped it would be an organic process, and it worked out that way. We were doing a showcase and Kyle Kraft and Mad Child (of Breathe Records) were there. After that they put us out on Underworld as a kind of testing ground to see if we could do it and then when we did, they decided to put us out on Breathe.

D You guys had the opportunity of touring with Black Eyed Peas in the past. What was it like to get a taste of the hardcore mainstream?

Mos: The only thing I can compare it to is the first couple Swollen Members runs that we did, because Swollen was really big at the time and there was 1,000-1,500 kids a show. Then we had our own shows with 150-200 people. And then we did Black Eyed Peas, where there were 2,000 young girls at every show and it was mind-blowing.

Kyp: It was one of those things that had such an impact on us as far as getting booking and selling records and just getting in front of that many people every night.

Mos: And watching them too. As much as people wanna hate on them, their live shows are nuts. Everything they were doing with a band was what we wanted to do and they were really, really good at it, which made us wanna do it better.

D These days, mainstream hip hop seems engulfed in consumerism, endorsements, bling and women, but you guys seem more focused on the music.

Mos: We all want things and I can't knock anyone for wanting things, but I think for us, the music is more important. I think that if we were all getting a bunch of money, we'd talk about that, but we don't have those things. There's other stuff that's more important to us.

Kyp: Our music has been labeled as conscious music, but generally our songs just have a point to them. We're actually trying to say something as opposed to just showing off. There's always a narrative and that's what people identify with and maybe that's what makes us different.

D You've said that your last album, *United We Fall*, was the first one that everyone in the group liked. How so?

Kyp: At that point, we had enough power over the music and enough control over how we made it and what we were doing that we could finally make the music that we had in our heads. When we got to *United We Fall*, everyone was way better at their craft from being in the studio before and knowing how to use the tools they had.

D The last album contained a lot of socially relevant topics. Can fans expect the same on the new record?

Mos: There's a couple tunes. It's still "aware" music, but it's more personal, which is some-

thing that we've never done. We had kind of evolved ourselves into a corner where we didn't want to talk about our personal lives too much. So on this record there's a bit of that. There's some effect of going through our work for the past couple years and what we've experienced. It's a lot more personal in that way and a lot less political overall.

D Seven guys in one group—that seems like a lot to coordinate.

Kyp: Management does a pretty good job these days with that. Not everyone lives in the same city now and even getting together for meetings can be teeth pulling. So there's a lot of correspondence that goes on through email, a lot of decisions get made through email, Kyle does the booking for us. Dates come in, deadlines come in, and you just live accordingly.

D So is Sweatshop like a big brotherhood?

Kyp: Yeah, definitely a brotherhood. I mean, there can be little spats where you get sick of one another after being in a car for eight hours, but I think everyone really actually likes each other, which helps.

Mos: It's interesting because as much as it's a Union, it's definitely a union in the actual dictionary term. We didn't really know each other going into it—some of us did, some of us didn't—and it took quite a while for everything to smooth out. There are certain people in the group that wouldn't naturally make sense as friends, and when we're not on the road, we don't really kick it that much. But with us being professional and getting to know each other to the point where we don't take things personally, once you're on the road, it's gravy.

D What are the goals for the upcoming year with the new record?

Kyp: To be on the road and share it with as many people as possible and get people excited about it; to breach as many borders as possible. We're trying to build in the United States and it's working slowly, but surely; to get overseas. I think those are realistic goals that excite us and that we're striving for. We're not sitting there waiting for a record deal—we want to be able to be fiercely independent in the sense that we have control of what we do and how we do it and where we do it. And we just want to be able to take it as far as and as many places as we can.

D Hip hop is such a rapidly changing genre stylistically. Do you feel like Sweatshop will be able to adapt or do you feel like it has a shelf life?

Kyp: I do. I kinda think there's a shelf life. I mean, there's a few people that are doing it now—god only knows how old Jay-Z is, but he's been able to adapt and to stay relevant. But for me personally, I don't know how relevant a white kid from the North Shore at 45, rapping about being broke and still living with Moms is gonna be.

Mos: I think it's about staying ahead of it instead of trying to chase it, and what that entails is almost stepping outside the hip hop cubicle. Hip hop is built to move. It's built to add any kind of music to it and it'll work. And the secret to it is being one step ahead and listening to the new music outside of hip hop that's coming in and letting that influence you. That's really tough and I don't think a lot of rappers know how to do that.

D How long do you see Sweatshop Union continuing along this path?

Kyp: If this record does really well and starts generating a lot of success and it comes to the point where people are like, "You gotta come to Europe, you gotta come to Tokyo, you gotta come to Australia, you gotta come to New Zealand," well I'll ride the fucking thing 'til the wheels fall off. But realistically, there are four groups in this band and everybody is strong enough and capable of making music and having a following on their own. It's tough for seven people to split that pie up with management, with booking, with legal issues, with accounting. So at some point you have to be realistic and know that seven men can't make a living doing this the way that we're doing it, unless it bolts.

Sweatshop Union will be playing the Lampighter on May 5.



IT'S A VERY BIG YEAR SO LET'S JUST SIT HERE AND EAT THESE ALMONDS

TAPES 'N TAPES Walk It Off CD

Tapes 'n Tapes prepare to do the near impossible — match the magical rock genius that forged one of 2006's finest releases *The Lane*. To do this they have upped the ante and hired legendary sweet ear producer **Dave Fridman** (Flaming Lips, Mercury Rev et al.) and sequestered themselves in a non-nonsense environment known as "the studio" to vigilantly stalk out greatness. The results speak for themselves and solidify the fact that these four guys from Minneapolis know a good riff when they come across it. Cornering an intensity only match by the likes of **Modest Mouse**, **Built to Spill** and **Sonic Youth**, *Walk It Off* bolts out of the gate with the blistering sideburn guitars of *Le Ruse*, which in a proper universe would be the soundtrack to your favorite best chick flick. Elsewhere, *Walk It Off* explores the sound of dirty distortion and some of the most kick-ass bass drum thunder to date. For instance, check the depth of *Say Something Back*. Mission Accomplished!

CD 12.98

DESTROYER Trouble In Dreams CD/2LP

Youngsters, elders: get ready to feel (and) again. No, it's not **Dave Bowie** doing Shakespeare in the park, and it's not your English professor professing lewd notions beneath your second-story Stratchona walkway window: it's **Tim Boral**. Vancouver's most quixotic crusader and his faithful band are back once again, leveling forces against the discourses of rock classicism with a quiverful of quote-perfect lyrical quips at the ready. If you thought they sounded relaxed and confident on *Rubies*, just wait until you hear the metalinguistic alchemy that happens when **Fisher Rose** is beating the hell out of the skins, blowing great gusts of wind into the theater curtains of your ears. They're having fun, people. Word on the street is that they're even a good live band, now. **Ted Bots** has gone **Vangelis** on the keys and **Nic Bragg** is a fucking force on the e-bowed melodic guitar leads. He cannot be stopped. I am cursing in the ad copy because this is so good. I'm not the kind to tell you what is true, but I am telling you to buy this album. Buy it now.

CD 14.98 2LP 20.98

SHE & HIM Volume 1 CD

"She's Zoëy Deschanel. **"H**im's M. Ward, the movie-star crush of choice. **"H**is is M. Ward, the rooty guitarist. Together they pose as a great lost Seventies AM-gold couple. Their acoustic vibe conjures up a time-travel fantasy of key parties, hot tubs and Chablis-crazed groping behind the spider plants. If this is your kind of thing, you will love this record, because **Deschanel** and **Ward** definitely know their mellow. In every song, they sound like they wish they were cruising in the La Car, hitting the beach at Martha's Vineyard with **James and Cary** to pound strawberry daiquiris and sing *"Brackin' Bird"*. Whoops — don't want to be late for that **Mc Uddell** rally! Lazy souls will compare her to **Dusty Springfield**, but **Deschanel**'s voice also has sweet country curves that evoke **Lynne Anderson**, **Jennifer Warren** and **Linda Ronstadt**. For better, not for worse, **Deschanel** doesn't go for the sassy comic edge she brings to her movies (we've had enough sass, haven't we?). In these songs, she's just a girl standing in front of a boy asking him to love her. And if **Ward** could resist, he must have a heart of stone, or maybe just a switchblade-packing girlfriend.

CD 14.98

THE TEENAGERS Reality Check CD

This brash French trio's sensationalist pop is built around filly-tongued wit that does for 2008 what **Serge Gainsbourg** did for 1968: call it shock-pop. Back then, it took years a few months to hit a mic — today you've got to drop the c-word in a low song. These are jaded times, and nobody's more jaded than a Teenager, but that doesn't mean these kids don't have a soft side. They're in love with ideas of dreamy, irresponsible youth (i.e. themselves), and that means kisses stolen under soft-focus **Sofia Coppola** sunsets as much as it means caty putdowns, hedonistic drug use, underappreciated, and confused, meaningless screwing. Think of them as **Larry Clark's Kids** transported to today's Paris: ironic, amoral, electropoppers that revel in their own thrilling, illicit sexuality.

CD 12.98

NICK CAVE & THE BAD SEEDS Dig Lazarus Dig! CD

Nick Cave and the Bad Seeds are bad men, but they live a good life. Such is the province of those rare individuals on whom both God and the Devil smile. Every time they go to make an album, they can change their suits, but they'll never arrive at the party looking less than dashing. Last seen out in public under the barely-there Stoopie cap of **Erleenderson**, he's well as dirty young men can. **Nick Cave** and **The Bad Seeds** hit the elevator button straight back up to the cerebral penthouse suite with their fourteenth album, *Dig, Lazarus, Dig!* The obsessions are the same (odds of sex; a bevy of dangerous women, often dead in red; death, literature, religion and a generous bit of laughs), but this time out, **NBS** are wielding the twin weapons of control and ambition, and it's no exaggeration to say that **Cave** has never been so funny, so suave, or so feverishly imaginative. A full-scale triumph.

CD 14.98

HERCULES & LOVE AFFAIR s/ CD

Hercules & Love Affair springs from the erudite imagination of one man, **Andrew Butler**, a fancy-dress wearing resident of NYC for a decade, but brought up in Colorado. Despite the fact that his music sounds more disco-decadent NYC than the rock outposts of his home state, **Butler**'s esoteric, stylish obsessions have been apparent since he started making music for dance performances in college, like a remake of **Gino Segal's Runaway** done in the style of **Kraftwerk**. That particular re-imagined still stands as an apt example of the music **Butler**'s making today: a pulsating, glamorous, elegiac mix of classic disco influences, live instrumentation and modern, mind-spangling electronic production. **Hercules & Love Affair**'s album is also drenched in lush vocal performances, most notably the familiar melancholic croon of **Ashley of the Jellies**, but also jewelery designer **DJ Kim Ann Foxman** and **Coccoloba** collaborator **Nina**. Produced by **Butler** together with **Tim Gableworthy** of the **DFA**, **Hercules & Love Affair** is a unique, deeply satisfying and insanely catchy piece of work — miss it at your peril.

CD 16.98

PETER MOREN The Last Tycoon CD

Throughout the hectic years of songwriting, recording and touring with **Peter Dink** and **John** in support of their infectious breakout album *Writer's Block*, **Peter Moren**'s pen never rested. Out of that prolific imagination emerged an intimate collection of songs that see their writer pondering the difficulties and resolutions of everyday life and the ever-present confusion of approaching late adulthood — according to **Peter**, "the usual lyrical psychobabble, but with a direct and honest approach." Recorded and mixed over two years in tiny apartments and rehearsal studios in Sweden and the U.S., *The Last Tycoon* features a decidedly more acoustic, low-key side of **Peter** than fans of 2007's ubiquitous indie anthem *"Young Folks"* are used to hearing. Built around the basic foundation of **Peter** and his guitar, the album has a distinctly home-made feel that feeds from the folk singer-songwriter tradition but still incorporates strings, synthesizers, vibraphones, percussion, a musical saw, and even a drum machine or two.

CD 14.98

FUCK BUTTONS Street Homrning CD

Okay, put the name aside for a minute, because **Fuck Buttons** are not just a couple of pranksters. This Bristol duo started out making uncompromising noise to force your brains out your ears, but they've swiftly matured into a far more nuanced beast. It's still noise, mind you, and probably not music you would want to get high to (enduring frightening flights of panic and paranoia is your thing), but it emanates an eerie ambience that's hard to shake long after the record has stopped playing. Like **Black Dice** used to do in their heyday, **Fuck Buttons** create pleasant moments of chiming ethereal and perky tribal rhythms before violently shattering them with a dense attack of nightmare drones. Their punning sound experiments capture a twisted sense of machine-based melancholy that simultaneously conjures up the prehistoric pulse of the past with the doom and gloom of a post-Armageddon future. Recommended for the adventurous.

CD 16.98

THE BLACK KEYS Attack and Release CD

Last year, **Garth Barkley**'s sound scientist, **Brian "Danger Mouse" Burton**, asked **The Black Keys** to write songs for an album by **Ike Turner**. When **Turner** died in December, so did the project, but his ideas took root. **Burton** was drafted to produce the next album by the group from Akron, Ohio, and the result is the **Keys**' most multi-colored yet: a psychedelic hybrid of vintage Southern R&B, British British Invasion rock, and country blues that calls to mind race-burning Seventies badasses like **Jim Ford** and **Tony Joe White**. That's the great for the **Keys**, who are often obscured by the shadow of fellow Midwesters drums-and-guitar duo the **White Stripes**. Sure, minimalist stompers like *"I Got Mine"* and *"Remember When (Side B)"* all rock riffs and carnal sizzles, echo early *Jack'n'Roll*. But *"Psychotic Girl"* is something else, with its bangy opening and spook-house choir. Ditto the Memphis soul of *"Lies"* and *"Oceans and Streams"*, which show vocalist **Dan Auerbach** as a first-rate updat of old-school tradition. Note to **Any Winehouse**: look these dudes for a collaboration.

CD 14.98

THE BREEDERS Mountain Battles CD

Kim and **Kelly Deal** return after far far too long. A long long a lay off with it was the most surprising fresh faced back to basics **Breeders** record possible. Ok, you may or may not have been pretty trained when their classic outdoor evil-pwn-to-dublet debut *Debut* was released, but surely by now you would have frequented enough mix tape parties to know that the **Deal**'s are responsible for some of the most appealing pushing pop on the planet. *Mountain Battles* furthers this legacy with its adventurous sonic palate taking aim at all that is stagnant and fluff in contemporary rock. With more hooks than a cool-toothed Cape Cod bait shop, *Mountain Battles* is a thrilling ride into territories only touched upon by seasoned vets like the **Deals**. Stop by and give it a listen as this is a pre-release listen in advance of their late May Richards appearance!

CD 12.98

THE OTHER STUFF WE HAVE ON OUR PLATE: Clinic - Do It! CD/2LP

Applies in Stereo - Electronic Projects For Musicians CD
Cat Empire - So Many Nights CD
Stan Alice Group - 59.59 CD
Witch - Paralyzed CD
Colin Meloy - Sings Live! CD
Plants and Animals - Parc Avenue CD
Man Man - Rabbit Habits CD
Foals - Antidotes
These New Puritans - Beat Pyramid CD
DeVotchKa - A Mad & Faithful Telling CD
Crystal Castles - s/t CD
Ghost - Overture CD

Sale prices in effect until April 30, 2008

ZULU ART NEWS: APRIL 1-30

Tegan Moore

Light Duty Filing for
Diaphanous Supplies
Small wall sculptures by Tegan Moore



Zulu Records
1972-1976 W 4th Ave
Vancouver, BC
tel 604.738.3232
www.zulurecords.com

STORE HOURS

Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00